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*Hon. Bryn Mawr College*

TRACES OF EPIC INFLUENCE  
IN THE  
TRAGEDIES OF AESCHYLUS

A DISSERTATION

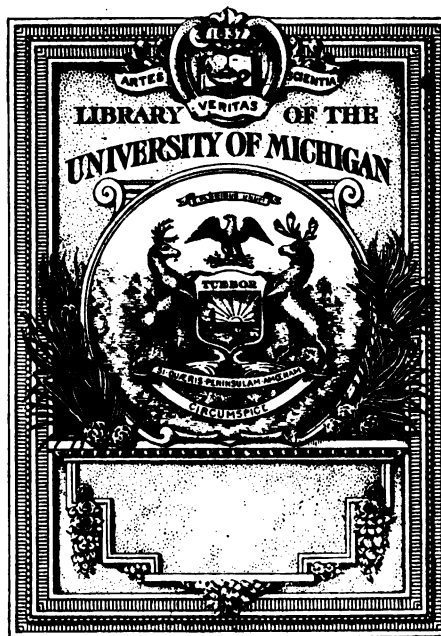
PRESENTED TO THE FACULTY OF BRYN MAWR COLLEGE  
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

SUSAN BRALEY FRANKLIN

BALTIMORE  
THE FRIEDENWALD COMPANY

1895



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TRACES OF EPIC INFLUENCE

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IN THE

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## LIFE.

I was born in Newport, Rhode Island, June 6, 1868, received my early training in the public schools of that city, and was graduated from the Rogers High School in July, 1885. In September of the same year I entered Bryn Mawr College, where I chose for my Major studies Greek and Latin, and took elective Post-Major courses in these subjects and in Sanskrit. June 6, 1889, I received the degree A. B. from Bryn Mawr College, and was awarded the Fellowship in Greek for the following year. For four years I was enrolled at Bryn Mawr as a graduate student in Greek, Latin and Sanskrit, although during two years (1890-92) I gave part of my time to teaching students preparing for college. In the year 1892-93 I held the American Fellowship of the Association of Collegiate Alumnae, and continued my studies at Bryn Mawr College. In June, 1893, I passed the examinations for the degree Ph. D., choosing for my Major subject Greek and for my Minors, Latin and Sanskrit.

My graduate studies were pursued under the direction of Professors Edward Washburn Hopkins, Herbert Weir Smyth, and Paul Shorey, who constantly gave to my work a friendly interest and helpful guidance that I cannot adequately acknowledge. To Professor Smyth, under whose direction my thesis was written, I wish to express my special thanks for his invaluable aid during all the time that I was writing the paper, as well as for his kindness in reading the proof-sheets.

## TRACES OF HOMERIC INFLUENCE IN AESCHYLUS.

“ὅς τὰς αὐτοῦ τραγῳδίας τεμάχη εἶναι ἔλεγε τῶν Ὀμήρου μεγάλων δειπνων,”  
Ath. VIII 39. This saying, attributed by Athenaeus to Aeschylus, is valuable, not for its authenticity, but for the evidence it gives of the relation between Aeschylus and Homer that was recognized by the Greeks. Of the various interpretations of this saying that have been proposed by modern scholars, the most natural, perhaps, refers the statement to the subject-matter of the Aeschylean tragedies, and supposes Aeschylus to have merely represented through tragic art what epic narrative had long made familiar to the Athenian people. Of the extant plays of Aeschylus, the *Septem* and the *Oresteia* are the only ones whose themes can be referred to Homer, and even then the term Homer must be extended beyond the *Iliad* and the *Odyssey* to the works of the cyclic poets, which in the time of Aeschylus passed under Homer's name. The fragments of the tragedies, however, and the mere names of plays now lost, open a wider field of investigation and furnish more satisfactory results. This subject has been so carefully studied by Welcker, Nitzsch, Schneidewin, and other eminent scholars that it will suffice for us to refer to their investigations.<sup>1</sup>

The second interpretation of Aeschylus' remark goes beyond the subject-matter of the tragedian to his style and diction, and shows his debt to Homer for the words, the phrases and the figurative expressions that he employs. Opinion in regard to this matter, also, is divided. On the one side are those that regard the relation in which Aeschylus stands to Homer as little different from that of any poet of the time, and consider that he owes little more than others to the great epic in which all Greek poetry may be said to have found its inspiration. There are many scholars, however, that maintain the opposite opinion, and even force it to the most detailed application. These find in each Homeric word,

<sup>1</sup> Welcker, *Trilog.*, p. 484 sq.; Schneidewin, *Philol.* VIII 736; Nitzsch, *Die Sagenpoesie der Griechen*, pp. 587-94; Hermann, *Opusc.* V, pp. 136-63. Cf. Bernhardt, *Litt. graec. hist.* II 2, p. 237 sq.

phrase and figure, and even in each Homeric form, some distinct mark of epic spirit, some trace of conscious imitation of Homer. Beyond the general statement, of which the wealth of Homeric parallels convinces us, that Aeschylus shows more traces of epic influence than any other tragic poet, it seems impossible to form any general conclusion that will apply equally well to all the so-called "epic reminiscences." Inasmuch, however, as the Homeric forms and Homeric vocabulary that Aeschylus employs can be shown to be closely paralleled in the usage of lyric poetry, these may be attributed to the general influence of the epic upon the later poetry, while the frequent Homeric allusions, whether in phrase or figure, are more properly indicative of direct Homeric imitation.

Wherever the boundary line be drawn that separates what Aeschylus drew directly from Homer, from what he, together with the other poets of his time, owed indirectly to epic poetry, it cannot be doubted that he was thoroughly acquainted with the epic poems, and that in a peculiar sense he owed to them much of his inspiration and his power. Paley, it is true, in support of his theory that the Homeric poems were not arranged in their present form until the time of Plato, has sought to prove that "Pindar and the tragic poets show little or no acquaintance with the text of Homer that has now come down to us." It has been impossible for us, however, in view of the facts that this investigation has brought before us, to accept this statement, or to find the criterion by which Paley decides that the reference to Chryseis in Agamemnon 1439<sup>1</sup> is not an allusion to the Iliad, but to the Cypria; or, still further, to admit that the passage where Orestes, echoing Achilles, exclaims: *εἰ γὰρ ὑπ' Ἰλίου | πρὸς τινος Λυκίων, πάτερ, | δορίμητος κατηναρίσθης | . . . πολύχωστον ἂν εἶχες | τάφον διαποντίου γῆς | δώμασιν εὐφόρητον*,<sup>2</sup> "is the only passage in the extant plays tending to show that our Iliad was known to Aeschylus." In the investigation that follows, the parallels have in the main been drawn from the Homeric poems known to us as the Iliad and the Odyssey, but references to the Homeric hymns or to other epic poems that may have been known to Aeschylus under the name of Homer have occasionally been cited.

<sup>1</sup> Ag. 1439 *κεῖται . . . Χρυσήιδων μείλιγμα τῶν ὑπ' Ἰλίου*; cf. A 369 *ἐκ δ' ἔλον Ἀτρεΐδῃ Χρυσήίδα καλλιπάρηον*; cf. A 110 sqq.

<sup>2</sup> Cho. 345 sqq. Cf. ω 30 *ὡς ὄφελος τιμῆς ἀπονήμενος, ἥσπερ ἄνασσε | δῆμῳ ἐν Τρώων θάνατον καὶ πότμον ἐπισπεῖν | τῷ κέν τοι τύμβον μὲν ἐποίησαν Παναχαιοί, | ἥδέ κε καὶ σὺ παιδὶ μέγα κλέος ἦρα' ὀπίσσω*, and a 236 sqq. Vid. Paley ad loc.

The traces of Homeric influence in Aeschylus that have been collected in this paper have been arranged in the following order :

PART I.—EPIC FORMS.

Introduction: Theories of Gerth and Eichler.

Enumeration of Forms:

- a.* Vowel changes.
- b.* Consonant changes.
- c.* Epic forms of declension.
- d.* Epic forms of conjugation.
- e.* Prepositions.
- f.* Particles, etc.
- g.* Quantity of syllables.

Conclusion.

PART II.—EPIC VOCABULARY.

PART III.—TRACES OF HOMERIC INFLUENCE IN

- a.* Syntax.
- b.* Subject-matter.
- c.* Style.
  - 1. Phrases.
  - 2. Figures.

The frequent occurrence of epic forms in tragedy has given rise to many theories concerning their origin and the laws that govern their use. The first of these theories appear in the notes of the early commentators and in the treatises of Schneider<sup>1</sup> and Kuehlstaedt,<sup>2</sup> but the work of later writers has so fully embodied all that is valuable in these early speculations, that detailed discussion of them is here unnecessary. Of the later treatises we shall select the two that seem to us to give the most careful presentation of the two principal theories: Eichler's<sup>3</sup> for the argument that these forms have been introduced to meet the requirements of the verse, and Gerth's<sup>4</sup> for the other argument, that they were employed to add force, or beauty, or poetic spirit, to the style.

Gerth bases his theory in regard to the origin of these forms upon the influence of lyric poetry on Greek tragedy, and claims

<sup>1</sup> Schneider, *De dialecto Sophoclis*. 1822.

<sup>2</sup> Kuehlstaedt, *Observationes criticae de trag. graec. dialecto*. 1832.

<sup>3</sup> Eichler, *De formarum epicarum in Aesch. atque Soph. usu*.

<sup>4</sup> Gerth, *Quaestiones de Graecae tragoediae dialecto*. Curtius Studien, I, B. 269.



that as the Doric forms of the chorus and the lyric epithets in anapaestic passages are due to lyric poetry, so these epic forms have been received, not directly from Homer, but through the medium of the language of the lyric poets.<sup>1</sup> Metre Gerth considers not so much a "cause of unusual forms, as a regulator to determine the use of forms long since a part of the general poetic vocabulary." The use of these forms is in each case determined by the epic tone of the passage.

Eichler, on the other hand, rejecting the idea of the poetic force of the epic form, regards the requirements of metre as the chief factor in determining the forms used. "The tragic poets," he says, "have not used the epic forms, except where the Attic did not fit the metre, and on the other hand, whenever they could employ either Attic or epic, they have always preferred the Attic."<sup>2</sup>

A criticism that did not discuss the application of these theories to the different forms enumerated could not be justified. We shall, therefore, proceed now to the enumeration and discussion of the various epic forms in Aeschylus, and shall give at the close any conclusion that we may have been able to reach in regard to their origin and use. For the sake of clearness we shall classify the forms, not according to dialect, but according to vowel changes, consonant changes, inflection, etc., while in our final discussion we shall recognize the distinction in dialect and the possible difference between the origin of the Ionic and of the other epic forms.

#### VOWEL CHANGES.

*a* = *ai*.

*ērapos*. Homer uses *ēraîpos* and *ērapos*; Pindar and Aeschylus *ērapos*. Pers. 990 ἀγαθῶν *ērápwn* (melic); cf. Pind. Is. VI 111 *μυρίων* *ērápwn*. *ēraîpos* is the Ionic form<sup>3</sup>; cf. *ēraipḥios* in Hdt.

*āei*, *alei*, *alén*, *āei*. Homer *alei*, *alén*, *āei*, *āe-* in *āenáwn*, ν 109. Aesch. *āei*, *āei*, *alei*, *alén*. Pind. *alei*, *alén*, *āei*, *āé* (?). The occurrence of these four forms in Attic drama has given rise to many efforts to establish laws for their use. Hermann wrote *alei* or *āei*, as the metre required, while Porson wrote *āei* or *āei*, excluding *alei*.

<sup>1</sup> Gerth, §14, p. 268.

<sup>2</sup> Eichler, p. 6.

<sup>3</sup> H. W. Smyth, *Sounds and Inflections of the Greek Dialects*: Ionic, §123.

Eichler has followed Porson, and from his investigation of the metrical limitations of the word has formulated elaborate rules for the use of the forms. A discussion of his main premise, however, is all that need concern us here. In seeking to account for the coexistence of forms metrically equivalent, Eichler states that  $\acute{\alpha}\epsilon\acute{\iota}$  cannot be attributed to the work of scribes, since they always insert the Homeric, not the non-Homeric form. The form  $\acute{\alpha}\epsilon\acute{\iota}$  is rather due, he thinks, to an effort to change  $\alpha\epsilon\acute{\iota}$  to a sound more pleasant and better suited to the Attic ear. If this, then, be the origin of the form, it is impossible to conceive that it should occur in one place and be discarded in another, and therefore Eichler maintains that  $\acute{\alpha}\epsilon\acute{\iota}$  should be read in every instance. Whatever may be said against the nature of Eichler's proof, or in favor of the careful metrical analysis that he makes, the primary supposition that  $\acute{\alpha}\epsilon\acute{\iota}$  is a form adapted to the Attic ear, and therefore the only form that can properly be used in tragedy, is open to serious objection. The fact that  $\alpha\epsilon\acute{\iota}$  has been found in Attic inscriptions until the year 361 B. C. puts an end to all question of the sensitiveness of the Attic ear in regard to this sound, and, further, properly puts this word out of the discussion of epic forms occurring in Aeschylus.  $\acute{\alpha}\epsilon\acute{\iota}$  ( $\ddot{\alpha}$ ) has the undisputed right of an Attic form, but  $\alpha\epsilon\acute{\iota}\nu$  should be noted more carefully.

$\alpha\epsilon\acute{\iota}\nu$ . Prom. 428<sup>1</sup> (mel.); Pers. 616 (trim.); Ag. 891 (trim.); Sept. 856 (mel.). Eichler, after a careful discussion of the occurrences of the forms, reaches this conclusion: " $\acute{\alpha}\epsilon\acute{\iota}$  ( $\bar{\alpha}$ ) and  $\alpha\epsilon\acute{\iota}\nu$  differ in this respect, that wherever either form is possible  $\acute{\alpha}\epsilon\acute{\iota}$  is preferred, but  $\alpha\epsilon\acute{\iota}\nu$  always makes a trochee and is never read except before a vowel." This seems to be the usage of both Homer and Aeschylus, and the only exception to be noted is Sept. 856, where Paley and Wecklein, following M, read  $\pi\acute{\iota}\tau\upsilon\lambda\omicron\nu$ ,  $\delta\varsigma \alpha\epsilon\acute{\iota}\nu \delta\iota' \text{'}\acute{\Lambda}\chi\epsilon\rho\omicron\nu\tau' \acute{\alpha}\mu\epsilon\acute{\iota}\beta\epsilon\tau\alpha\iota$ .

$\acute{\alpha}\epsilon\iota\kappa\acute{\eta}\varsigma$ . Epic (Homeric) and Ionic.  $\alpha\iota\kappa\acute{\eta}\varsigma$  Attic. Aeschylus  $\acute{\alpha}\epsilon\iota\kappa\acute{\eta}\varsigma$ ,  $\alpha\iota\kappa\acute{\eta}\varsigma$ . Pindar does not use the word.  $\acute{\alpha}\epsilon\iota\kappa\acute{\eta}\varsigma$  Prom. 97 (anap.), 525 (trim.), 1042 (anap.). Prom. 472 (trim.) (MSS  $\acute{\alpha}\epsilon\iota\kappa\acute{\epsilon}\varsigma$ , Porson  $\alpha\iota\kappa\acute{\epsilon}\varsigma$ ) may be cited as an example of the tendency of the scribes to introduce epic forms.

$\alpha\iota\epsilon\rho\acute{o}\varsigma$ ,  $\acute{\alpha}\epsilon\rho\acute{o}\varsigma$ . Homer  $\alpha\iota\epsilon\rho\acute{o}\varsigma$ . Aesch.  $\alpha\iota\epsilon\rho\acute{o}\varsigma$ . Pind.  $\alpha\iota\epsilon\rho\acute{o}\varsigma$ . Dindorf changed all cases of  $\alpha\iota\epsilon\rho\acute{o}\varsigma$  in Aeschylus to  $\acute{\alpha}\epsilon\rho\acute{o}\varsigma$ , on the

<sup>1</sup>Cf. Christ, *Metrik*, §132, p. 104.

ground that the *ai*-form was Ionic. It has been shown,<sup>1</sup> however, that *aietós* is an old Attic form, and therefore should no longer be cited as an Ionic-epic form found in Aeschylus. The form occurs in Aesch. Pers. 205, Prom. 1022, Ag. 138 (mel.), Cho. 247, 258, Fr. 129, 157.

*ει* = *ε*.

*ειν, εν.* Homer *εν, ειν, ενί, εινί.* Aesch. *εν (ειν).* Pind. *εν, ενί, ειν.* Suppl. 871 (mel.) M reads *ευρείαις ειν αυραις.* Paley has conjectured *ευρείαισιν αυραις.*

*εκκεινώ, -κενώ.* Homer *κεινός, κενός, κενός* (χ 249). Aesch. *εκκεινώ* and *εκκενώ.* Pind. *κεινός, κενός, κενόφρων.* Pers. 761 *εξεκείνωσεν* (trim.); Sept. 330 *κενουμένα* (mel.); Pers. 549 *εκκενουμένα* (mel.); Pers. 718 *κενώσας* (mel.); Suppl. 660 *κενώσαι* (mel.). Cf. Sept. 353 (mel.) *κενός*; Prom. 762 *κενοφρόνων* (trim.). In regard to Pers. 761 *εξεκείνωσεν*, it should be noted that Gerth accepts *εξερημωσεν*, a conjecture made by Hermann, who also conjectured *εξεκαίνωσεν*; but the reading of M is preserved by Wecklein and by Paley. If we compare with this passage the occurrences of *εκκενώ* in Aeschylus, we shall find traces of an epic element in the verse of the Persae, which may be contrasted with the lyric of the other lines. The occurrence, however, of *κεινός* and *κενόφρων* in the lyric of Pindar shows that the use of the epic forms is not confined to epic passages.

*ξείνος, ξένος.* Homer *ξείνος, ξείνιος, ξένιος, ξείνιον, ξένιον, ξενίη.* Aesch. *ξείνος, ξένος, ξένιος.* Pind. *ξείνος, ξένος, ξείνιος, ξένιος, ξένια.* Aesch. *ξείνος* Sept. 942 (mel.); cf. Pind. *ξείνος* N. VII 61, 86, IX 2, Fr. 1 (4), 4; P. IV 30, 78, 97, 233; Is. V (VI) 46, etc.; *ξείνιος* N. V 33; P. III 33; *ξεινοδοκέω* Fr. 311 (278) (cf. Homer *ξεινοδόκος* θ 543).

The following statements are made by Gerth<sup>2</sup> in his discussion of *ξείνος* in the tragic poets: 1) *ξείνος* is rarely read, unless required by the metre. 2) *ξείνος* is usually found in forms of address. 3) In three instances where there is no form of address, but by reason of an antithesis the word is emphasized, *ξείνος* is read. Two examples are cited where the Ionic form occurs, although not necessitated by the metre: O. C. 928 (where Eichler and Jebb adopt the reading of the Vat. *ξένον*) and I. T. 798. In these passages Gerth finds an explanation of the long form in

<sup>1</sup> Meisterhans, Grammatik der attischen Inschriften, §14 a, 1, 5; C. I. A. II 678, B. 38 (378/366 B. C.).

<sup>2</sup> Gerth, *Quaes. de Graec. trag. dialecto*, §11.

an opposition between *ξείνοι* and *ἄστοι*, and maintains that "the poetic form was admitted only when it was favored by the demands of metre or diction, but was admitted in such a way that from the very collocation of the word a certain force arose, and a dignity worthy of the rarer form." It must be noted, however, that all antithetical forms occurring in a part of the verse where a short syllable is required must be left unemphasized, e. g. Sept. 925, where, although the verse allows the long form, the correspondence of strophe and antistrophe demands the short: *ὡς ἐρξάτην πολλὰ μὲν πολίτας | ξένων δὲ πάντων στίχας*.

Eichler maintains that the form *ξείνος* is not used unless required by the metre, and explains its comparatively rare occurrence in trimeter by showing that *ξείν-* is limited to the arsis of the 1st, 3d and 5th feet, and that even there, since the thesis in the 2d, 4th and 6th feet must be short, the only possible forms are *ξείνος*, *ξείνον*, *ξείνε* and *ξείν'*. He does not admit the possible exception to the law in the use of *ξείν-* in vocatives where the form is not required by the metre, and omits all mention of I. T. 798, a passage which does not, it is true, come directly within the limits of his investigation, but it is important for the discussion.<sup>1</sup>

The only conclusion that seems possible is the statement of Jebb in a note on Oed. Tyr. 1418 (cf. note on O. C. 1014): "Metrical convenience usually decided what form was to be employed in tragedy, but even where the metre admitted *ξείνε*, *ξείνε* was adopted as the first word of an address (I. T. 798)."

*πνέω*, *πνέω*. Homer *πνέω*, *πνέω*. Aesch. *πνέω*, *πνέω*. Pind. *πνέω*. Ag. 105 *καταπνέει* (mel.). Cho. 621 *πνέονθ'*. Paley, following M, reads *πνέονθ'*, but Heath and other editors read *πνέονθ'*, the form required by the metre if correspondence with the strophe is to be maintained. Schulze,<sup>2</sup> following Hermann's theory that the first syllable of the epic *πνέω* never occurs in Homer<sup>3</sup> under the ictus (i. e. in the arsis), considers that *καταπνέει* and similar forms have found their way into tragedy by an inaccurate imitation of the Homeric forms. It has been shown,<sup>4</sup> however, that the Homeric absence of ictus from the *πνέι-* of *πνέω* may have been "purely an accident of convenience in composition," so that the occurrence of the long forms in tragedy may justly be regarded simply as parallel to other imitation of epic forms by tragic poets.<sup>5</sup>

<sup>1</sup> Eichler, p. 12 ff.

<sup>2</sup> Schulze, *Quaestiones Epicae*, p. 279.

<sup>3</sup> δ 361 is cited as an exception.

<sup>4</sup> Jebb, *Antig.* 1146.

<sup>5</sup> For the origin of the forms see Monro, *Homeric Gramm.*, App., p. 386; Smyth, *Ionian Dialect*, §221.

η = α.

The following epic forms of ναῦς should be noted. νηός is found often in MSS, but it is rejected by the editors; νηῶν (M) Pers. 19 and νηυσίν (M) Pers. 370 are also rejected; νῆας is found only in the chorus, Suppl. 744 (νέας Meineke) (cf. Eur. I. A. 254).<sup>1</sup>

πολιήτης. This Ionic form occurs once in Homer, B 806, is frequent in Herodotus, and is found twice in tragedy, Aesch. Pers. 556 (melic), Eurip. Elec. 119 (melic).<sup>2</sup>

τ and ευ.

ιθύνω. Homer ιθύνω. Aesch. εὐθύνω, ιθύνω. Pers. 773 (trim.). M's ἤθυνε has been changed to ἰθυνε by the second hand. Brunck read ἠθυνε, a reading adopted by Wecklein (Leipzig, 1891). Paley read ἰθυνε.<sup>3</sup>

ου = ο.

δору. Homer δούρατος, δούρατι, δουρός, δουρί, δору. Aeschylus δουρός, δουρί, δουρεί (Suppl. 846) (mel.), δору. Pind. δούρατος, δούρατι, δουρός, δουρί, δору. In compounds: Homer δουρικτητός I 343; δουρικλυτός B 645, 650, E 45, etc.; δουρυσθενής Hom. h. 8, 3. Aesch. δουρίκρανος, δουρύξενος, δουρπαγής, δουρίπαλτος, δουρσόςος, δουρίμητος, etc. δουρίκλυτος Pers. 85 (mel.), δουρίπηκτος Sept. 278 (trim.) (Dind. for δουρίπηλχθ' of MSS), δουρικμής Cho. 365 (mel.) (M δουρικμήτι, Blomf. δουρ- met. grat.). Pind. δουρίκτυπον Nem. III 60, VII 9.

Gerth<sup>4</sup> explains the occurrence of the Ionic form in δουρίκλυτος and similar adjectives by the inherent force of the compound word, which, he thinks, easily assumes a form peculiar to poetry. Putting aside all criticism of the nature of such an explanation, it remains to be shown wherein δουρίκλυτος Pers. 85, has more poetic force than δουρυσθενής Cho. 159; or, to take an example from a lyric poet, in what the poetic feeling of Sept. 278 στέψω πρὸ ναῶν δουρίπηλχθ' ἀγνοῖς δόμοις, is greater than that of Nem. III 60 ἔφρα θαλασσίαις ἀνέμων ῥιπαῖσι πεμφθεῖς | ὑπὸ Τροίαν δουρίκτυπον ἀλαλὰν Λυκίων τε προσμένον καὶ Φρυγῶν.

<sup>1</sup> Cf. Kühner-Blass, I 463.

<sup>2</sup> The following Ionisms not occurring in Homer may be noted: 'Ασιήτις Pers. 61, τήρας Pers. 661, ἰήλεμος Suppl. 115. δίψη τις Cho. 756, where Hermann and Weil write δίψησις. Cf. εἰλίσσω, an Ionic form not found in Homer. Aesch. Prom. 138, 1085, 1092. Cf. Pind. fr. 227 (250).

<sup>3</sup> For ι and ευ cf. Bezenberger, Beiträge, IV 345; Wackernagel, K. Z. XXIX 151.

<sup>4</sup> Gerth, §11.

Eichler, in discussing the occurrence in Aeschylus of *δορός*, *δορί*, *δορεί* instead of *δόρατος*, *δόρατι*, *δούρατος*, *δούρατι*, or *δουρός*, *δουρί*, makes the following statements<sup>1</sup>: 1. The poets always prefer the shorter of two possible forms. 2. *δορός*, *δορί*, *δορεί* are peculiarly suited to iambic verse. 3. *δόρατος*, *δόρατι* are omitted because they cannot occur in iambic verse except when the arsis is composed of two syllables, a resolution that Aeschylus and Sophocles avoid. 4. The *ου* of *δούρατος* was perhaps too Ionic. 5. All will grant that the tragic poets would have preferred *δόρατος* and *δόρατι* to *δουρός* and *δουρί*, if metrically equivalent. From these statements it is clear that *δορός* and *δορί* are the forms to be preferred, but it is difficult to see why *δουρός* should be excluded as "too Ionic," when *ξείνος* and *νοῦσος* are admitted; and it should further be noticed that neither *δούρατος* nor *δουρός* is metrically impossible in iambic trimeter. From the material at command it is impossible to deduce any definite law as to the use of the different forms. It is, however, worthy of notice that of the three compounds of the word occurring in the Homeric vocabulary, two are found in Aeschylus in the same form.<sup>2</sup>

*κοῦρος*, *κόρος*. Homer *κοῦρος*, *κούρη*. Aesch. *κόρος*, *κόρη*, *κουρο-*, *κούρα*. Pind. *κοῦρος*. In Aeschylus *κοῦρος* is found only in compounds. *κουροβόρῃ* Ag. 1512 (mel.); *κούρα* Sept. 149 (mel.).

*μοῦνος*, *μόνος*. Homer *μοῦνος*. Aesch. *μόνος*, *μοῦνος*. Pind. *μόνος*, *μοῦνος*. Prom. 804 *μουνάψ* (trim.). In Prom. 543 (mel.) *ἰδίᾳ γνώμα σέβει θνατοὺς ἄγαν*, Wecklein conjectures *μουνάδι* for *ἰδίᾳ*.

Although the long form *μοῦνος* occurs but once in Aeschylus, and there in a compound word, it is quite frequent in the other tragedians,<sup>3</sup> and has become a centre for much of the discussion about the use of Ionic diphthongs in tragedy. In regard to these forms Gerth makes the following statements: 1. The common form *μόνος* is admitted wherever the metre will allow. 2. The statement of Kuehlstaedt, that the long form *μοῦνος* is not used without some strong mental emotion, has been disproved. In Tr. 273, O. C. 991 there is no such condition, while in many places that bear marks of mental excitement the form *μόνος* is read. 3. The position which, by the requirements of the metre,

<sup>1</sup> Eichler, p. 17 sq.

<sup>2</sup> *δουρικλυτός* Pers. 85, Homer, B 645; *δορυσθενής* Cho. 159, Hom. h. 8, 3.

<sup>3</sup> Ajax 1276; El. 531; Ant. 308, 508, 705, 941; O. R. 304, 1418; O. C. 875, 991; Trach. 277, 1209; Frag. 434 (426); El. 117, 153; Trach. 958; Phil. 183; Eur. I. T. 157.

the word holds in the verse gives it a certain force and an accent that render it emphatic. For this reason is found οὐ μόνον ἀλλά, not οὐ μόνον ἀλλά, for no rare or unusual form would be found where no special emphasis was demanded. This is illustrated by the following examples of μῶνος taken from anapaestic or lyric songs: Soph. El. 153, Tr. 959, Phil. 183.

Eichler, in his treatment of the forms, states the theory of Kuehlstaedt with Ellendt's refutation of it, and adds that the use of οὐ μόνον ἀλλά may have been a mere matter of chance, and should not be pressed as a proof, since it occurs but once in the tragedies of Sophocles.<sup>1</sup> His own conclusions are as follows:

1. μῶνος is found only when the metre demands the long form. Hence in iambic trimeter it occurs only where its first syllable falls in the arsis. 2. μῶνος is more frequent than ξείνος since μῶνος, beginning with a single consonant, can have its first syllable in any arsis but the last, while ξειν- can occur only in the arses of the first, third and fifth feet. 3. μῶνος is rarer than μόνος since only four forms (μῶνος, μῶνον, μῶνα, μῶνε) are possible when the syllable μων- is in the arsis of the first, third or fifth foot. 4. The absence of the long form from the melic portions of the tragedies of Aeschylus is probably a matter of chance. If the epic form was admitted into the trimeter, there could be no reason for excluding it from the chorus.

νοῦσος, νόσος. Homer νοῦσος. Aesch. νόσος, νοῦσος. Pind. νόσος, νοῦσος. Aesch. Suppl. 684 (mel.) νούσων δ' ἐσμός. Dindorf claims that νόσων is allowed by the metre, but the correspondence between strophe and antistrophe would not then be preserved.

οὐλόμενος, ὀλόμενος. Homer οὐλόμενος. Aesch. οὐλόμενος, ὀλόμενος. Pind. οὐλόμενος. Prom. 397 (mel.). Cf. αλ—ωλ: ὠλεσίκαρπος Homer, κ 510; ὠλεσίοικος Sept. 720 (mel.).

ξύνουρος Ag. 495 (trim.). Homer οὖρος 'boundary.' Aesch. ὄρος. Pind. ὄρος.

τηλουρός Prom. 1, 807, is sometimes referred to οὔρος, but τηλο-ουρος > τηλοῦρος. Here we have τηλοῦ and the adjective ending -ρος.

#### CONTRACTION.

It is difficult to formulate laws in reference to contraction in Homer, but it may be said in general that the open forms are the rule, the contracted the exception; and, further, that when contraction occurs it follows the laws generally adopted in Attic

<sup>1</sup> Phil. 555.

Greek, except that *eo* and *εου* generally give *ευ*. In the time of Aeschylus, however, the contracted forms are the rule, and any open forms that have no parallels in Attic inscriptions of the period may be assigned to the influence of the epic language upon the lyric and tragic poets. In Aeschylus contraction follows the laws adopted in Attic Greek, except in two instances, where  $\epsilon + o > \epsilon\upsilon$  and  $\epsilon + ou > \epsilon\upsilon$ : Prom. 122 (anap.) *εἰσοιχνεύσιν*; Prom. 645 (trim.) *πωλεύμεναι*; cf. β 55, ρ 534. It should be noted, however, that  $\epsilon + o > \epsilon\upsilon$  is the regular contraction in contemporary Ionic Greek.

The following uncontracted forms occur in Aeschylus.

$\alpha + \epsilon$ .

Suppl. 39 *τήνδ' ἀεκόντων ἐπιβῆναι* (anap.), MSS. The metre, however, allows the contracted form which was adopted by Hermann. Cf. Pind. N. IV 21; O. X 28 *ἀέκων*. It should further be noted that  $\alpha + \epsilon$  was contracted in prose by the time of Aeschylus,<sup>1</sup> and that elsewhere in the tragedies  $\alpha + \epsilon$  suffer contraction, e. g. *ἄθλον*, *ἄθλος*; Suppl. 1034, Prom. 257, etc.

$\alpha + \epsilon\iota$ .

*ἄειδω*.<sup>2</sup> Ag. 16 (trim.), 709 (mel.), 1021 (mel.).

$\epsilon + \alpha$ .

In Homer  $\epsilon + \alpha$  very rarely become  $\eta$ ; cf. Δ 384, σ 201. Aeschylus has the following uncontracted forms: *ἄκεά τ'* Eum. 506 (Schütz for MSS *ἄκετ'*) (mel.); *ἄχεα* Cho. 419 (mel.); *βέλεα* Pers. 269 (mel.); *βρέτεα* Suppl. 463 (trim.); *ῥθεα* Prom. 184 (mel.); *πάθεα* Suppl. 112 (mel.); *μέλεα* Pers. 276 (mel.); *τέλεα* Suppl. 123 (mel.).

*ἀγανόρεα* Sept. 849 (doubtful emendation for MSS *διδυμανορεα*); *νεοπαθεία* Pers. 945 (mel.), conj.; *ἐναγέα* Suppl. 123 (mel.); *δημοπληθεία* Ag. 129 (mel.); O. Müller for MSS  $\eta$  (cf. corresponding line of strophe 111 *πράκτορι*); *γηραλέα* Pers. 171 (mel.). Cf. Pindar, *εὐρυσθενέ* O. XII 2, etc.

$\epsilon + \alpha$ .

Pers. 317 *πορφυρέα* (Porson *πορφυρά*).

<sup>1</sup> C. I. A. I 1, B 1; Monro, Homeric Gram., §378.

<sup>2</sup> H. W. Smyth, Ionic Dialect, §305, 1.



ε + ε.

ῥέεθρον. Homer ῥέεθρα. Aesch. Pers. 497 (trim.) ῥέεθρον. Here the open form is necessary for the metre. Ag. 210 (mel.), M ῥείθροισ, h ῥείθροισ. Verrall<sup>1</sup> reads ῥεε-, but says the word is to be pronounced ῥει-. Paley, J. H. Schmidt, and most other editors read ῥει-. Cf. Pind. ῥέεθρον O. IX 18, XIII 36; N. IX 9; Is. IV (V) 33.

ε + ο.

Homer has very few cases of the contraction of ε + ο.<sup>2</sup> Aesch. Sept. 834 γένεος (mel.); Suppl. 885 βρέτεος (mel.); Sept. 937 νείκεος (mel.); Cho. 616 χρυσεοδμήτοισιν (mel.); Pers. 159 χρυσεοστολμούς (mel.); Pers. 81 κυάνεον (mel.), Blomf. οὖν; Pers. 96 εὔπετεος (mel.), M, εὔπετοῦς Porson, εὔπετῶς Hermann; cf. Pind. χάλκεος O. I 78, N. X 60, etc. In verbs: Pers. 64 τρομέονται (anap.); cf. Pind. κλονέονται P. IX 47, ολχνέοντες P. V 85.

ε + ω.

In Homer very few cases of contraction of ε + ω occur.<sup>3</sup> In Aesch. the following instances of open forms may be cited: Sept. 368 ἀλγέων (mel.); Suppl. 14 ἀχέων (anap.), Ag. 1558 (lyric anap.); Sept. 949 ἀχέων (mel.), MSS, Blomf. ἀλγέων, Herm. ἀχθέων, adopted by Paley; Suppl. 64 ἡθέων (mel.); Sept. 234 δυσμενέων (mel.); Prom. 895 λεχέων (mel.); Ag. 50 λεχέων (anap.); Sept. 941 νεικέων (mel.); Sept. 563 στήθεων (mel.); Sept. 88 τειχέων (mel.); Eum. 742 τευχέων (trim.), cf. Fr. 179; Pers. 992 μελέων (mel.). The following instances occur where εω must be read: Ag. 146 καλέω (mel.); Sept. 973 ἀχέων (mel.); Suppl. 430, Sept. 99 βρετέων (mel.); Sept. 160 σακέων; Sept. 865 στήθεων (anap.); Suppl. 475 τειχέων (trim.); Sept. 101 στεφέων (mel.); Sept. 329 φαρέων (mel.); Eum. 265 μελέων (mel.); Sept. 974 ἀδελφέων (mel.); Ag. 150 νεικέων (mel.). The form -εων is found in Xen. Ages. I, 22 τειχέων, and in Hell. 2, 4, 21, 40 κερδέων, but it is to be noticed that in Attic inscriptions no cases of the open εω occur.<sup>4</sup> ἐκπνέων Ag. 1493, is the only case of monosyllabic εω in this verb.

ε + ου.

Aesch. Prom. 122 εἰσοιχνεύσιν (anap.). The following uncontracted forms are to be noted: χαλκίου Cho. 686 (epic χάλκειος or χαλκίος); ποθέουσιν Pers. 542 (anap.).

<sup>1</sup> Verrall, Ag. 220 and Appendix II.

<sup>2</sup> Monro, l. c.

<sup>3</sup> Monro, Hom. Gram., §378, 1.

<sup>4</sup> Meisterhans, §51 a, 14.

ο + ε.

ο + ε remain uncontracted in adjectives that end in *οεις*, *οεσσα*, *οεν*. Sept. 300 (mel.), Prom. 281 (anap.), Pers. 1053 (mel.), Prom. 406 (mel.), Suppl. 1045 (mel.), Ag. 698 (mel.), Cho. 468 (mel.), Sept. 348 (mel.), 755 (mel.), Suppl. 844 (mel.), Cho. 592 (mel.), Suppl. 557 (mel.), Ag. 699 (mel.), Fr. 66. Cf. Pind. O. IV 7; P. I 92; O. IX 11; Is. IV 63.

ο + ο.

Sept. 493 *πυρπνόον* (trim.), 511 (trim.) (with this contrast Prom. 917 *πύρπνον* (trim.)); *δορυσόον* Suppl. 182 (trim.); *ἀμαρτίνοος* Suppl. 543 (mel.); *νόον* Prom. 163 (mel.); *πρόνοον* Suppl. 969 (anap.); *νόον* Cho. 742 (trim.); *δύσθροον* Pers. 941 (mel.); *οἰωνόθροον* Ag. 56 (anap.); *φυσιζοον* Suppl. 585 (mel.). *διάπλοον* Pers. 382 (trim.); contrast *ἐκπλοον* Pers. 385 (trim.). Cf. Pind. *πλόον* O. VII 32; *πυρίπνοα* fr. 168 (conj.).<sup>1</sup> Wecklein has shown that the open forms are not limited to the chorus, but are used whenever the metre requires their presence.<sup>2</sup>

ο + ου.

*πυρπνόου* Prom. 371 (trim.); *ἀντιπνόους* Ag. 146 (mel.); *δορυσόους* Suppl. 985 (trim.); *ὄρεσκόου* Sept. 532 (trim.); *μυθοθρόου* Sept. 332 (mel.); *δημοθρόους* Ag. 1409 (mel.); *καλλιπρόου* Pers. 201 (trim.). Cf. Pind. *δυσθρόου* P. IV 63, etc.

ο + οι.

*δορυσόοις* Sept. 125. The open form is read in M and retained by Wecklein, but the metre requires -οῖς. *πολυθρόοις* Suppl. 820 (mel.); *ἄλλοθρόοις* Suppl. 973 (anap.); *διπλόι* Fr. 33, Dind.

### CONSONANT CHANGES.

πτ—π.

*πτόλις*. Homer *πόλις*, *πτόλις*, *πολίεθρον*, *πολίπορθος*, *πολιπόρθιος*. Aesch. *πόλις*, *πτόλις*, *πολιπόρθης*, *πολίπορθος*. Pind. *πόλις*, *πολίεθρον*, *πολίπορθος*. Aesch. *πτόλις* Suppl. 699 (mel.), Sept. 338 (mel.); Sept. 6, 250, Ag. 595 (trim.), Eum. 1015 (mel.) *κατὰ πτόλιν*; Eum. 79 (trim.) *ποτὶ πτόλιν* (cf. Sept. 346 (mel.)), M *ποτὶ πτόλιν δ' ὀρκάνα πυργῶτις*, retained by Wecklein. The emendation of Oberdick,

<sup>1</sup> Cf. Pr. 1087 *ἀντίπνον* (anap.); Ag. 146 *ἀντιπνόους*.

<sup>2</sup> Wecklein, Aeschyleische Studien. Ag. 14.

πρότι δ' ὀρκάνα πυργῶτις was adopted by Paley); Sept. 483 (mel.) ἐπὶ πτόλει; Sept. 844 (mel.) ἀμφὶ πτόλιν; Sept. 561 (trim.) ὑπὸ πτόλιν; Sept. 114 (mel.) περὶ πτόλιν; νεόπολις Eum. 687 (trim.); ἐλέπολις Ag. 689 (mel.); ἀμφίπολις Cho. 75 (mel.); περσέπολις Pers. 65 (mel.); πολιοπόρθης Ag. 472 (mel.); πολίπορθος Ag. 783 (anap.) (cf. πολέμου MSS, Suppl. 82 (mel.); Robortelli πολέμου).

Dindorf, after citing the occurrences of πτόλις given above, states that the poetic form is employed by the poets whenever the metre requires it. It should be noticed, however, that in the compound adjectives πολιοπόρθης Ag. 472, πολίπορθος Ag. 783, the double consonant is not metrically necessary. πτόλις is found on Thessalian, Cyprian and Arcadian inscriptions, and Τληπόλεμος on Boeotian. The form is probably Pan-Hellenic, but is used in Aeschylus as an epic reminiscence.

ρσ—ρρ.

ἄρσην, ἄρρην. Homer ἄρσην. Aesch. ἄρσην. Ag. 260, 861, 1231; Cho. 502; Suppl. 283, 487, 951, 952 (trim.); Suppl. 393, 644 (mel.); Eum. 737 (trim.). ἄρρην is not attested in Attic inscriptions until 378 B. C.; in fifth-century inscriptions there is no record of the word. In literature ἄρρην first appears in Plato.<sup>1</sup> Whether ἄρσην be an old Attic form or Ionic, it cannot be definitely cited as an epic form occurring in Aeschylus.

σσ—σ.

κτίσας. Homer κτίσσε γ 216; ἔκτισαν λ 263. Aesch. κτίσας. Pind. ἔκτισσα and ἔκτισα. Pers. 289 ἔκτισσαν (mel.) is quoted by Gerth as an epic form. In this case, however, it should be noted that M reads ἔκτισαν. Boeckh suggested ἔκτισσαν, in order to keep the responsion with the strophe, and read εὐνιδας ἔκτισσαν for ἔκτισαν εὐνιδας of the MSS. This reading, adopted by Heimsoeth and Teuffel-Conrad, presupposes that Aeschylus, like Euripides (Or. 929; I. A. 397, 807) and Sophocles (Tr. 563), believed that εὐνις *indigens, orbis* was used also in the sense of εὐνέτις *uxor*, and thus may be a case of false etymology. Dindorf, however, has εὐνιδας ἔκτισσαν, from εὐνις *orbis*. Wecklein, in his Greek edition of the Persae (Leipzig, 1891), reads ἔκτισαν εὐπαιδας, following Weil. In Cho. 350 M has κτίσας, which was changed to κτίσας by Robortelli and the later editors. The state of the text in

<sup>1</sup> Cf. Lidd. and Scott, ἄρσην.

both passages is too uncertain to establish the use of the epic form in Aeschylus.

*ὅσος*. Homer *ὅσος*, *ὅσος*. Aesch. *ὅσος*, *ὅσος*. Pind. *ὅσος*, *ὅσος*. The form with *σσ* occurs but once in Aeschylus, Pers. 864 (mel.).

*τόσος*. Homer *τόσος*, *τόσος*, *τοσσόςδε*, *τοσσούτος*, *τοσσούτος*. Aesch. *τόσος*, *τόσος*, *τοσσόςδε*, *τοσσούτος*. Pind. *τόσος*, *τόσος*, *τοσσόςδε*, *τοσσούτος*. Ag. 140 *τόσσον* (mel.) (so M; *τόσον* f. h.). As regards the *σσ*-forms, it is interesting to note that Sophocles uses *μέσσος* in iambs, Euripides in lyrics only, while Aeschylus never employs this form of the word.

#### DECLENSION.

First declension. Dative plural *-ησι*, *-αισι*, *-αις*. Homer *-ησι*, *-αισι*, *-αις* (3 cases). *-ησι* is used after vowels and *ρ*, as well as after consonants, e. g. *θεῶν θ* 305, *θύρῃσι ρ* 530. Pindar has only forms in *-αισι*. Aesch. *-αισι*, *-ησι*, *-αις*. M reads *-ησι* in *ναύτῃσι* Prom. 727; *ναύτῃσι* Sept. 603; *Νηϊστῃσι* Sept. 460; *ἀλλήλῃσι* Pers. 189, Ag. 654; *πύλῃσι* Cho. 569; *Σκύθῃσι* Eum. 703.<sup>1</sup> Although the occurrence of the form *-ησι* in Attic inscriptions of the fifth century B. C.<sup>2</sup> may properly exclude it from the discussion of epic forms in tragedy, a few points in regard to it should be noticed here. Wecklein, Dindorf and Paley, following the conjectures of Blomfield, read *-αισι* in all the instances cited above. Gerth, in his discussion of the forms, admits that they are old Attic words; but claims that in certain passages in which they occur, they are the result of a distinctively epic spirit. He supports his view by quotations from Aristophanes, Equites 197, 200; Aves 867, 978; Pax 1064, where the form occurs in passages that imitate what he calls "vaticinia vatumque gravitatem." It seems, however, improbable that in Cho. 569 *τί δὴ πύλῃσι τὸν ἰκέτην ἀπείργεται* the epic spirit should demand *πύλῃσι*, while in Sept. 460 it was strong enough to necessitate *Νηϊστῃσι*, but to let *πύλαισι* remain.<sup>3</sup> If these forms are to be cited at all as Homeric forms in tragedy, they should be regarded as unconscious epic reminiscences. Moreover, their occurrence in Aristophanes and in Attic inscriptions of the fifth century removes any objections to admitting them as lawful forms in Attic tragedy. We should, then, read

<sup>1</sup> All the forms quoted occur in trimeter.

<sup>2</sup> *-ησι*. Three cases are found in Attic inscriptions: [*ἐπὶ*] *πτησι* *τῆσ[ι]*, C. I. A. I 1, B 7, 25, 30 (ante 456 B. C.); *δρ[αχμ]ΗΙσ[ι]*, 40, 38 (424 B. C.).

<sup>3</sup> Cf. Gerth, p. 226.

-ησι with the MSS, but should not regard the form as distinctively epic.

Second declension. Genitive singular -οιο. Homer -οιο (-οο), -ου. Aesch. -οιο, -ου. Pind. -οιο, -ου. *εὐρυπόροιο* Pers. 108 (mel.); *ποταμοῖο* Pers. 864 (mel.) (*πυροφόροιο* Elegies 4<sub>2</sub>). Cf. Pind. O. VI 57, 64, 100, 104; O. VII 14, etc.

Third declension. Genitive singular -ιος. Aesch. *δήριος* Ag. 942 (trim.), where the epic form is not necessary for the metre, but seems to have been carried by the epic word into the verse. Cf. Pind. O. XII 11 *τέρψιος*; O. XII 8 *πράξιος*; fr. 78 *πόλιος*. For -εος from stems in -εσ see Contraction.<sup>1</sup> Genitive plural -εων. See Contraction.<sup>2</sup> Dative plural -εσσιν. Aesch. *διπλάκεσσι* Pers. 277 (mel.); *βαριδέσσι* Pers. 554 (mel.); *βελέεσσι* Pers. 1022 (mel.); *νέφεσσι* Suppl. 780 (mel.); *φυγάδεσσιν* Suppl. 1044 (mel.); *μερόπεσσι* Suppl. 89 (mel.). Cf. Pind. O. VI 76 *ελαυνόντεσσιν*; O. VII 10 *νικώντεσσιν*; O. VII 93 *χαρίτεσσιν*, etc.

Declension of special words. *άνήρ*. Homer *άνήρ άνδρός*, etc.; *άνήρ άνέρος*, etc. Aesch. *άνήρ άνδρός*, etc.; *άνέρων* Suppl. 426 (mel.). Pind. *άνήρ άνδρός*, etc.; *άνέρων* P. V 22; *άνερες* P. IV 173. *τοκεύς*. Homer *τοκεύς*, *τοκῆς*, etc. In Aeschylus the following epic forms appear: *τοκῆων* Ag. 728 (mel.); *τοκῆας* Eum. 270 (mel.) was read by Auratus for *τοκέας* of the MSS, and is adopted by Wecklein. Paley reads *τοκέας*.<sup>3</sup> In Pers. 63 (anap.), 580 (mel.) the rare form *τοκέες* occurs, in support of which the only authority is *Χαλκίδεες*<sup>4</sup> in an inscription of 445 B. C. This is doubtful inscriptional evidence, since the forms in -εες of the next century have been shown to be new formations, not genuine survivals. The forms in -ῆς, Pers. 24, 44 *βασιλῆς*, Ag. 230 *βραβῆς*, cannot be found in Homer, and must be accounted old Attic forms intermediate between Homeric -ῆς and Attic -εῖς. *Ἐρεόκλεες* Sept. 39 (trim.). Proper names in -κλῆς are declined in Homer -κλῆος, -κλῆι, etc. The history of -κλῆς names on the inscriptions shows that the open forms are Attic as well as epic. The following is the testimony of Attic inscriptions: contract forms appear VII-VI c. B. C.; open forms VI-IV c. B. C.; contract forms only, III c. B. C.

*ναῦς*. The following epic forms of *ναῦς* appear in Aeschylus: *νηας* Suppl. 744 (mel.) (Meineke *νέας*). *νηῶν* M Pers. 19 (anap.) and *νηυσίν* M Pers. 370 (trim.) are rejected by the editors. In

<sup>1</sup> Cf. p. 14, ε + ο.

<sup>2</sup> Cf. p. 14, ε + ω.

<sup>3</sup> Cf. Pind. P. IV 110 *τοκέων* var. *τοκῆων*; P. VI 42 *τοκεύσιν* var. *τοκέσιν*.

<sup>4</sup> C. I. A. IV 27 a, 57.

regard to the admission of the Doric forms (e. g. *ναῶν* Pers. 19) there is no absolute criterion. In general it may, however, be said that they are found in the chorus and in lyric anapaests, while they are not excluded from anapaests of the parodos.

\**Αἰδῆς*. The epic genitive \**Αἰδῶς* from \**Αἰς* is found in Prom. 433 (mel.).

Article. The nominative plural masculine, *τοί*, occurs in Pers. 568, 584 (mel.), Sept. 295, 298 (mel.), Pers. 424 (trim.); cf. *τοῖντε* Pers. 1002 (mel.); *τάντε* Cho. 418, 953 (mel.). While the form *τοί* occurring in a chorus may be Doric in origin, an instance of the form in trimeter may point to Homeric reminiscence.

#### PRONOUNS.

*ἄμμι* Sept. 156 (mel.); cf. Pind. Is. I 52; VI (VII) 49, etc. *σέθεν* Sept. 141 (mel.), 264 (trim.), Pers. 218 (mel.), 696 (mel.), Ag. 882 (mel.), Cho. 707 (trim.), Suppl. 205 (trim.), 373 (mel.), 387 (trim.), 474 (trim.), 507, 740 (trim.), 815, 823 (mel.), 923 (trim.), 939 (trim.), Eum. 103 (trim.) (Hermann *ῥθεν*), 228, 306, 796, 895 (trim.); cf. Pind. Ne. I 4; Is. III 5; Ne. VII 2. *σφῶν* Prom. 12 (trim.). *ῥμμε* Eum. 620 (trim.); cf. O. VIII 15; Is. V (VI) 19, etc. *ῥθεν* Suppl. 67 (mel.). *οἱ* Ag. 1147 (mel.); cf. Pind. *ῥ* N. VII 25; *οἱ* N. III 39, etc.

*μιν, νιν*. The usual form in the tragedians is *νιν*, although the Homeric form *μιν* occurs in the Medicean MS of Aeschylus in the following cases: Cho. 622 (mel.), 791 (mel.), Sept. 454 (mel.), Eum. 631 (trim.). Dindorf, following Brunck and Blomfield, reads *νιν* in every instance, and attributes *μιν* to the alterations of the scribes. Paley reads *μιν* in Cho. 622 and Sept. 454, and *νιν* in the other two lines, but gives no reason for the distinction made.

Gerth<sup>1</sup> states as his opinion that an epic word metrically equivalent to *νιν* would not be used unless it was needed to give color or dignity to the passage. Finding no such demand for the form in the passages cited, he agrees with the editors in rejecting *μιν*.

Eichler<sup>2</sup> regards *νιν* as an Attic form for the Ionic and epic *μιν*, and will not admit an Ionic instead of an Attic form unless the metre requires it.

In order to investigate the question further the usage of the poets of the period should be compared. To the four cases of

<sup>1</sup> §14.

<sup>2</sup> Eichler, p. 25.

$\mu\nu$  given in the MSS of Aeschylus, forty-seven cases of  $\nu\nu$  must be opposed. Pindar at first sight would seem to present very similar conditions, since but five cases of  $\mu\nu$  are quoted by Rumpel's Lexicon, and about ninety cases of  $\nu\nu$ . Moreover, four of these five cases have been emended by Mommsen to  $\nu\nu$ . Upon the examination of the MS readings it is found, however, that in about half the cases there is MS authority for  $\mu\nu$ , in thirty-six for  $\mu\nu$  only, and in twenty-three for  $\mu\nu$  and  $\nu\nu$ , while in thirty-seven there is authority for  $\nu\nu$  only. Mommsen,<sup>1</sup> after detailed textual criticism of the passages in which the form occurs, and a study of the relative value of the manuscripts, concludes that the best authority favors  $\nu\nu$ , although  $\mu\nu$  is found in some of the best MSS of the Olympian odes. Pindar, according to his opinion, used the Doric form, not the epic; and the occurrence of  $\mu\nu$  in the MSS he would explain by the similarity between M and N when written in uncials. A consideration of the artificial literary dialect of Pindar, which includes epic, Ionic and Doric forms alike, cannot be undertaken here, but a question might well be raised as to the propriety of excluding  $\mu\nu$ , when  $\epsilon\theta\epsilon\nu$ , genitives in  $-οιο$ , and many other epic forms occur as well as the regular Attic forms.

Whatever the conclusion reached as to Pindar's use of the word, it seems unreasonable that, when individual cases of  $\epsilon\theta\epsilon\nu$ ,  $\tauοκήων$  and other epic forms are allowed in Aeschylus,  $\mu\nu$  should be excluded merely because it happens to be metrically equivalent to  $\nu\nu$ , especially when other epic forms are read that are not necessitated by the metre.

$\sigmaφίσιν$ . Homer  $\sigmaφίσιν$ ,  $\sigmaφίν$ . Pind.  $\sigmaφίσιν$ ,  $\sigmaφίν$ . Aesch.  $\sigmaφίσιν$ ,  $\sigmaφίν$ .  $\sigmaφίσιν$  Prom. 481 (trim.);  $\sigmaφίν$  Prom. 252, 457 (trim.); Fr. 155. In Pers. 759 (trim.) occurs the only case in Aeschylus of the freer use of  $\sigmaφίν$  for  $οἱ$ .

$\sigmaφε$ ,  $\sigmaφας$ . Homer  $\sigmaφας$ ,  $\sigmaφε$  (5 times). In Aeschylus  $\sigmaφε$  is used for  $αὐτόν$ ,  $αὐτήν$ ,  $αὐτούς$ ,  $αὐτάς$ .  $\sigmaφας$  occurs in Prom. 443 (trim.).  $\sigmaφε$ , plural as in Homer, occurs in Sept. 630 (mel.), 739 (mel.), 788 (mel.), 1002 (mel.), 864 (anap.), Suppl. 507 (mel.).

Possessive pronouns.  $ἀμός$ . The following instances of  $ἀμός$  should be noticed: Sept. 417 (mel.), 654 (trim.), Cho. 428 (mel.), 437 (mel.), Suppl. 105 (mel.), 322 (trim.). In Eum. 440 M  $ἀμῆς$  (trim.), Dind. writes  $ἐμῆς$ , since the metre permits  $\upsilon -$ . Accord-

<sup>1</sup> Mommsen, *Neue Jahrbücher für Philologie*, 83, p. 44. Cf. Dyroff, *Schanz's Beiträge zur gr. Syntax*, Heft X, pp. 123, 124.

ing to Dindorf, *ἄμός* is equivalent to *ἐμός*, but *ἄμός* = *ἡμέτερος* is to be regarded as a doubtful tragic usage. The examples of *ἄμός* = *ἡμέτερος* usually cited are Cho. 428 and 437.<sup>1</sup> In each of these cases, however, another interpretation is quite possible. *ἄμῶν*—*κάρα* (428) 'my head' seems the natural expression for the leader of the chorus to use in the speech beginning *ἐκόνφα* (423), while *ἄμῶν* *χερῶν* in the speech of Orestes (437) may quite as well refer to his own hands as to those of himself and of his sister Elektra. Unless the use of *ἄμός* = *ἡμέτερος* can be definitively proved, *ἄμός* must be regarded as an Attic form, and should be omitted in the enumeration of epic forms in Aeschylus. *τρός*. Homer *σός* and *τέός*. Aesch. *σός* and *τέός*. Pind. *σός* and *τέός*. Prom. 162 (mel.), Sept. 105 (mel.). *ός* = *σους*. Dindorf cites Sept. 641 (trim.) and Eum. 367 (mel.), but the first is a very doubtful passage and probably interpolated. In Suppl. 100 (mel.) *ἡμενος* *δν* *φρόνημα*, *δν* is Paley's emendation of MSS *ἡμενον* *αν*, and is supported by the scholiast's comment, *ἐξέπραξε τὸν σκοπὸν ἑαυτοῦ*. *ίός* occurs only in Fr. 281 (Plat. Rep. 383 A), where it is probable that Plato, in quoting, changed an original *ἐμός* to the third person *ίός*. In Pers. 12, *ᾤχωνεν* *έόν* was read by Meineke, but *ᾤχωνε* *νέον* seems better. Cf. Pind. *ίός* O. X 38; P. II 91, etc.

Relative pronoun. The article is used as a relative in Ag. 526, 642 (trim.), Cho. 605 (mel.), Eum. 336, 918 (mel.), Suppl. 170 (mel.), 265 (trim.), 305 (trim.), 699 (mel.), Sept. 37 (trim.). It should be noticed that in every instance except Cho. 605 (where the whole line is doubtful) the law formulated by Monro for the Homeric usage holds good. "The article when used as a relative must follow the noun or pronoun to which it refers; whereas a relative clause often precedes."<sup>2</sup> This usage points clearly to the original paratactic construction, in which the form appeared as a demonstrative.

*όςτε* is found in Homer, Pindar, Ionic prose and tragedy. Pers. 297 (trim.), 762 (trim.), Eum. 1024 (trim.), 25 (trim.). The form also occurs in the following melic passages: Prom. 556, Sept. 140, 752, 1055, Pers. 16, 42, 297, Ag. 50, 357, 1122, Cho. 615, Eum. 922, Suppl. 49, 63, 560. Cf. Pind. O. II 39; Is. VII 40, etc.

*όσπερ*. Homeric forms of *όσπερ* are found in Pers. 1002 *τοίπερ* (mel.), Cho. 418, 953 (mel.); *τάπερ* Pers. 779 (trim.).

<sup>1</sup> Kühner-Blass, I 602.

<sup>2</sup> Monro, Hom. Gram., §262 (1).



Article as a demonstrative. Sept. 17, 197, 385, 509 (trim.), 912 (mel.), Ag. 1478 (anap.), Eum. 2, 7, 137, 690 (trim.), 174, 338, 785, 815 (mel.), Suppl. 358, 439 (trim.), 970 (anap.), 1047 (mel.), Prom. 234 (trim.). For Pindar's use of the article as a demonstrative compare O. II 86 (78); Is. VII (VIII) 15, etc.

κείνος. Ep. and Ion. for Attic ἐκείνος. Sept. 1063 (anap.), Pers. 230 (mel.), 792 (trim.), Cho. 740 (trim.), Eum. 99 (trim.), 177 (mel.) (Bothe), Suppl. 210 (trim.). Pindar uses κείνος only.

#### ADJECTIVES.

ἴλαος. Homer, Aesch., and Pind.; Attic ἰλαός. Eum. 1040 (mel.). Cf. O. III 34; P. XII 4. μάσσων. In Homer the form occurs but once, θ 203. Pers. 708 (mel.), 440 (trim.), Prom. 629 (trim.), Ag. 598 (trim.). Cf. O. XIII 162; N. II 35. πολύς. Epic forms occur Sept. 726 πολεῖ (mel.); Ag. 705 πολέα (mel.); Ag. 1453 πολλά Enger emends to πολέα (mel.).

#### VERBS.

Third plural -ατο. The Ionic endings -αται and -ατο are found occasionally in Attic Greek in the indicative perfect and pluperfect. The tragedians use the Ionic ending only in the optative. Cho. 484 κτιζοῖατο (trim.); Pers. 360 ἐκσωσοῖατο (trim.); 451 ἐκσωζοῖατο (trim.); Suppl. 695 θείατο (mel.); 754 ἐχθαιοῖατο (trim.); Sept. 552 ὀλοῖατο (trim.); Pers. 369 φευξοῖαθ' (trim.). In Pindar the form is found but once, Fr. 94 (277) μεμναίαι'. ἔβᾶν Pers. 17 (anap.) is to be compared with Homeric ἔφᾶν, ἔβᾶν, ἔσᾶν, ἔδᾶν, etc., and with Pind. O. II 38 ἔβᾶν, etc. τιθείσι for τιθέασι Ag. 465 (mel.) should be compared with II 262.<sup>1</sup> To these epic verb-endings may be added -μεσθα, which occurs in Attic comedy, but not in Attic prose. Pers. 493 (trim.), 214 (mel.), Prom. 822 (trim.), Suppl. 275 (trim.), 159 (mel.), 415 (trim.), 907 (trim.), 777 (mel.), Sept. 144 (mel.), 659 (trim.), 798 (trim.), Cho. 718 (trim.), Ag. 489, 823, 846, 850, 905, 1367 (trim.). Cf. Pind. P. X 28.

Iteratives. Pers. 656 ἔσκειν (mel.); cf. Ag. 723, Casaubon ἔσκ' for ἔσχ' of MSS. Herodotus uses imperfect iteratives and iteratives formed from the 2d aorist stem, but the forms are unusual in Attic poets. To the examples cited from Aeschylus, Kühner adds Soph. Ant. 950, 962; Ar. Eq. 1242.

Aorists. The following epic aorists occurring in Aeschylus are different from the usual Attic forms, or do not occur at all in

<sup>1</sup> Cf. Monro, Hom. Gram., §5, n.; §87, 2.

other Attic authors. *ἐδόκησα* Sept. 1036 (trim.); *ἐνίσπε* Suppl. 603 (trim.); *ἔκερσα* Suppl. 665 (mel.); *κερσάμενος* Pers. 951 (mel.); cf. *ἔκελσα* Ag. 696 (mel.), Eum. 10 (trim.), Suppl. 16 (anap.), 330 (trim.), Prom. 184 (anap.). *ἐπεκύρσαμεν* Pers. 853 (mel.); cf. Pind. P. X 21; O. VI 7. *ἔκτισαν* Pers. 289; see above, under Consonants.<sup>1</sup> *κταμέναν* Pers. 923 (mel.); cf. Pind. Fr. 217. *κατακτάς* Sept. 965 (mel.); *κατέκτῃ* Eum. 460 (trim.); *δρμενον* Ag. 1408 (mel.); *ὀρμέναν* Suppl. 422 (mel.); *ῶρτο* Ag. 987 (mel.); *συνόρμενος* Ag. 429 (mel.); *ῶρσα* Pers. 496 (trim.); cf. Ne. VII 71; O. X 24; P. II 29. *χύμενος* Cho. 401 (anap.), Eum. 263 (mel.); *τέτμω*, Hermann's emendation in Suppl. 807 (mel.) for *τέμνω* of MSS; cf. Pind. P. XI 57, *θανάτου τέτμεν*, Bergk's conjecture for *θάνατον ἐν* of MSS. *σύμένα* Ag. 746 (mel.); *σύμεναι* Eum. 1007 (anap.); *σύθην* Prom. 135 (mel.); *συθείς* Pers. 865 (mel.), Sept. 942 (mel.); *πιθήσους* as if from *πιθέω* Cho. 619 (mel.).

A few unclassified epic verb-forms remain to be enumerated. *βάσκε* Pers. 663 (mel.), 671 (mel.); *γέγωνε* Prom. 193, 784 (trim.); *δοδοῖ* Suppl. 1010 (trim.); cf. Pind. P. IV 265; *ἔσσεται* Pers. 121 M (mel.); Blomf., Weil and Dind. read *ἄσεται*; *ἄνωχθι* Cho. 772 (trim.).

Augment. The augment is omitted in the following instances: in speeches of messengers, Pers. 310, 313, 376, 416, 490, 506, 458; in the chorus, Prom. 135, 427, Sept. 775, Ag. 231, 1553, Suppl. 567, 581, Cho. 419. Attempts have been made to emend the passages cited under the first class, or to explain the lack of augment by elision or by aphaeresis; e. g. Pers. 416 Paley reads *παίοντ' ἔθρανον πάντα κωπήρη στόλον*, and Porson *παίσθεντ'*; Wecklein (Leipzig, 1891) reads *ἡθροιστ' ἔθρανον*. Pers. 310 *νικώμενοι κύριссон* *ἰσχυρὰν χθόνα* (Paley) is often read *νικώμενοι 'κύριссон*. Pers. 490 *ἐνθα δὴ πλείστοι 'θανον* (Weck.); *ἐνθα δὴ πλείστοι θάνον* (Paley). Pers. 506 *πίπτον δ' ἐπ' ἀλλήλοισιν*; Porson *ἐπιτνον*. In the speech of Eteocles, Sept. 608 *μάστιγι παγκοίνῳ 'δάμη*, Paley as well as other editors admits aphaeresis. Authority for such cases may be found in the early iambics of Simonides of Amorgus, but in any case consistency demands that if the aphaeresis be admitted once in the trimeter, it be adopted in all instances that are similar. It seems better to grant the aphaeresis in Pers. 310, 490, and Sept. 608, to adopt the reading *παίοντ'* in Pers. 416, and to reject these passages as examples of the omission of the augment in imitation of epic usage.

<sup>1</sup> P. 16.

## PARTICLES, ADVERBS, CONJUNCTIONS.

Epic prefix ἀρι-. ἀρίδακρυν Pers. 948 (mel.); cf. Pind. P. IV 95 ἀρίγνωτος. ἐρι-. Ag. 1461 ἐρίδματος (mel.); ἐρικυμάς (or ἐρικύμων) Ag. 119 (mel.); cf. Pind. O. XI 21 ἐρίβρομος. A noteworthy mark of difference between Aeschylus and his successors is that neither Sophocles<sup>1</sup> nor Euripides has a single case of ἀρι- or ἐρι-. θήν. Prom. 928 (trim.). ῥά. Epic and lyric. ἦ ῥ' αἶε Pers. 633 (mel.); cf. Pind. P. XI 38 ἦ ῥ' ὦ φίλοι. τῶς. Sept. 484 (mel.), 637 MSS, but the emendation σῶς made by Prien and also by Madvig has been adopted by Paley; Suppl. 69, 670 (mel.). τίπτε. Ag. 975 (mel.), Pers. 555 (mel.). ἐνθα (ibi) Suppl. 34 (anap.). αὖτε occurs once in Sophocles, never in Euripides, and in the following places in Aeschylus: Sept. 5, Pers. 183, Ag. 330, 553, 558, 512, 1078 (all trim.), Cho. 410, 415 (mel.), Eum. 49 (trim.), 257 (mel.), Suppl. 474 (trim.), Fr. 137; cf. Pind. P. III 96; O. II 99, etc. ἡδέ. MSS of Aeschylus, like those of Homer, vary between ἰδέ and ἡδέ. Sept. 862 (anap.), Pers. 16, 21, 22, 26 (anap.), 289, 859, 885, 891, 960, 971, 996 (mel.), Ag. 42 (anap.), Cho. 1025 (trim.), Eum. 188, 414 (trim.).

## PREPOSITIONS.

The following long forms of prepositions are found in Homer: καραί, παραι, υπαί, υπείρ. In Aeschylus are found: υπαί Ag. 892 (trim.), Eum. 417 (trim.), Ag. 944 (trim.), Ag. 1164 (mel.); καραί καταιβάτης Prom. 359 (trim.); παραιβάτης Eum. 553, Turnebus, for MSS παραιβάδαν, but the accepted reading is παραιβάταν. In connection with this word it should be noted that παραιβάτης is found on Attic inscriptions<sup>2</sup> of 500-456 B. C., but is to be regarded as an example of the coloring of Attic cult inscriptions by Ionism.<sup>3</sup> διαί Ag. 448 (mel.), 1133 (mel.), 1453 (mel.), 1485 (mel.), Cho. 610 (mel.).

Apocope. πάρ Suppl. 553 (mel.), Eum. 229 (trim.). Porson's παρά would resolve the arsis. ἀμ Pers. 566, Suppl. 350, 853 (mel.); cf. Pind. P. IV 54; O. VIII 78, 38, etc.

Syncope. The following cases of syncope may be cited, although it should be noted that Kirchhoff regards them not as imitations of the epic forms, but as survivals of the period in the Attic dialect when syncope was usual. ἀνά: ἐπαμμένει Pers. 807

<sup>1</sup> ἀριφραδής Ant. 347 is an error.

<sup>2</sup> C. I. A. I 5, 1.

<sup>3</sup> Cf. H. W. Smyth, *Ionic Dialect*, §210.

(trim.), Prom. 605 (mel.); *δυσάκριτοι* Suppl. 126 (mel.); *δυσαγκόμιστον* Eum. 262 (mel.); *ἀνδαίοντες* Ag. 305 (trim.); *ἀμφαίνω* Suppl. 829 (mel.); *ἀγκαλέσαιτ'* Ag. 1021 (mel.); *ἀμφανεί* Cho. 814 (mel.); *ἐπαντείλασαν* Ag. 27 (trim.); *ἀμβόασον* Pers. 572 (mel.); *ἀμβόαμα* Cho. 34 (mel.); *ἐπαμβατήρας* Cho. 280 (trim.); *ἀμπέμπων* Cho. 382 (mel.); *ἐπανδίπλαζε* Prom. 817 (trim.); *ἀμπίπτω* Ag. 1599 (trim.); *ἀμπετής* Suppl. 781 (mel.); *προσαμβάσεις* Sept. 466 (trim.); *ἄγκρισις* Eum. 362 (mel.); *ἀμφυγάν* Suppl. 806 (mel.); *παρά: παρβαίνουσι* Eum. 768 (trim.); *παρβατός* Suppl. 1048 (mel.); *παρβάταν* Eum. 553 (mel.); *κατά: καββάς* Suppl. 828 (mel.); *κάππεσεν* Ag. 1553 (mel.); *κατθανόντα* Prom. 571 (mel.), Pers. 276 (mel.); *κατθανών* Ag. 873 (trim.); *κατθανεῖν* Ag. 1290, 1304, 1364, 1610 (trim.).

#### QUANTITY OF SYLLABLES.

In the following words Aeschylus has retained long vowels that are peculiar to epic poetry, or introduced metrical lengthenings that correspond to the Homeric model. \**Ἄρης* Suppl. 665, Sept. 135, 244, 344, 469, 910, Pers. 86<sup>1</sup>; *ἄκάματος* Pers. 901; *ἄπαράμυθος* Prom. 185; *ἄθάνατος* Cho. 619, Eum. 350, 951, Fr. 152, 192<sub>8</sub>; *ἰσόμοιρος* Cho. 319; *ἰσόνειρος* Prom. 548; *ἰσόθεος* Pers. 80, 856; *ἄνεπίμομφον* Cho. 830 (Schütz for *ἐπίμομφον*); *ἄνῆρ* Pers. 647 (Burney *ἀνῆρ*)<sup>2</sup>; *θεοκλύτοις*<sup>3</sup> Sept. 142 (mel.); *εἰλίτροχοι* Sept. 205 (mel.); *νέῃ φρονεῖ* Pers. 782 (trim.)<sup>4</sup>; *δυσοδοπαίπαλα* Eum. 387 (mel.).

Having examined various theories in regard to the occurrence of epic forms in Aeschylus, and the material from which these theories have been deduced, we are now prepared to consider the general questions involved, and to draw any conclusions that the results of our investigation may warrant.

Gerth, as has been seen, has emphasized the epic or poetic spirit of a passage as the chief influence in determining the form to be used, and has applied his theory in the utmost detail to all the forms discussed in his treatise. In considering, for example, the epic syncope in Pers. 807 *οὐ σφιν κακῶν ὕφιστ' ἐπαμμένει παθεῖν*,

<sup>1</sup> Cf. Schulze, *Quaestiones Epicae*, p. 454.

<sup>2</sup> Of the passages cited above, Sept. 244 and 469 are the only verses written in iambic trimeter.

<sup>3</sup> Cf. Kühner, §75.

<sup>4</sup> In epic poetry the vowel before a mute and a liquid is regularly long, in Attic short, while in lyric poetry it is sometimes long and sometimes short. It should be noticed that in Pindar the long vowel occurs chiefly in epic passages in the dactylo-epitritic metre.

and in Cho. 841 *μόρον δ' Ὀρέστου καὶ τόδ' ἀμφέρειν δόμοις*, he claims that the rarer forms of the prepositions find easy explanation in the "great dignity of the prophecy of Darius, and of the pretended fear of Aegisthus." Just how much epic force is gained by the use of these and other epic forms is a matter for subjective criticism: we have merely undertaken to point out similar passages where Attic forms were employed, and any inconsistencies that we have been able to detect in the general application of Gerth's theory.

In criticising the theory of Kuehlstaedt on the forms *μοῦνος* and *μόνος*, Gerth makes the following statement<sup>1</sup>: "As to Kuehlstaedt's theory that *μοῦνος* cannot be used without a certain strong emotion of the mind, this emotion does in fact occur in many places by chance, but quite as many instances are found where *μόνος* is read under the same circumstances." A somewhat similar method of refutation should be applied to Gerth's theory. In many cases, if any epic spirit is perceptible in the line, its presence may be regarded as a matter of chance; and further, many Attic forms may be found in lines whose tone is not essentially different from that of the lines in which the epic forms occur. In Sept. 460, for example, to use an instance cited above, it does not seem unreasonable to expect that the epic spirit, which seems to Gerth to characterize the line, would demand *πύλῃσι* as well as *Νηίστησι*, especially inasmuch as in Cho. 569 *πύλῃσι* is found to be a possible form. Had Gerth merely made the claim that wherever metre determined the use of the epic form there was also a touch of epic spirit, the argument that we have attempted to use above could not be valid, for, whatever the demands of epic style, the requirements of metre would determine the form to be used. Metrical requirements, however, if recognized at all by Gerth, are made subsidiary to the demands of style; while the requirements of metre may affect the arrangement of the words, the "beauty of the poetry" or some "special design" of the poet determines what words shall be employed. Some of the difficulties in the way of a consistent application of this theory were noted in the detailed criticism given above, where it was found that where metrical convenience necessitated the Attic forms, a decided epic tone was often present.

In two points, then, Gerth's theory seems to be open to criticism: in the failure to recognize the force of metrical require-

<sup>1</sup> Gerth, §11, p. 238.

ments in determining the use of epic forms, and in the attempt to force every epic word, vowel change and elision into support of the theory that epic forms are used in conscious imitation of Homer, and carry with them epic force.

Eichler's investigation of the epic forms in Aeschylus and Sophocles results in the following conclusion: "Tragic poets used epic forms only when the corresponding Attic forms would not fit the metre, and if both forms were possible always preferred the Attic." Although it has been shown in the previous discussion that the existence of two dialectic forms metrically equivalent is not unknown in Attic tragedy, and although occasional instances have been found in which an epic form has been used when it was not required by the metre, yet in general it may be said that the epic forms cited by Eichler justify the law he has formulated. It should, however, be noted that by the narrow limits assigned to Eichler's treatise many epic forms have been altogether excluded. In the introduction to his paper the statement is made that the investigation has been limited to epic forms that have Attic equivalents, and that all discussion of apocope, elision, omission of augment and epic case-endings has been omitted. Among the forms thus omitted are several that do not differ metrically from the Attic, and others that are so closely associated with the epic words in which they occur that it is impossible to account for their occurrence by metrical requirements alone.<sup>1</sup>

The use of these forms suggests a broader aspect of the question, and makes it necessary to consider the ultimate conclusions to which a more extended application of Eichler's canon would lead. Turning from the usage of the tragic poets to that of the lyric, we are met at once by the question, whether we can distinguish between the usage of tragic and of lyric poets, and say that the one class used epic forms to fulfil the requirements of metre, and the other to add to the beauty of the style, or whether it is possible that all lyric and all tragic poets alike were influenced only by metrical considerations. While we cannot pretend to discuss at length the much-mooted question of the relation of metre to style, it may be well to state the special points that this investigation suggests.

While Eichler does not discuss in detail the relation of epic forms to any metre save the iambic, he gives a hint of his opinion

<sup>1</sup> E. g. *δήριος*, Ag. 942.

on the question when he states that the more frequent occurrence of epic forms in melic than in iambic passages is due to the closer relation of dactylic metres to the hexameter of epic verse. In support of this view there is much to be said. In elegiac poetry, for example, which as regards metre is closer than any other branch of lyric poetry to the epic, we have a groundwork of epic forms, only modified by the tendency to omit archaisms and to introduce some few forms from the native dialect of the poet. Again, in melic poetry, in the metres used by Pindar, it is plain that epic narrative seeks the dactylo-epitrite rather than the logaoedic, and that the epic forms appear more frequently in the dactylic measure. While a certain harmony between dactylic metres and epic forms must undoubtedly be recognized, it cannot be supposed that metrical requirements, and these alone, have led to the introduction of epic forms. Elegiac poetry is quite as closely allied to the epic in subject-matter as in metre: only a slight lyric tone, only a little of the personal reflection that characterizes lyric poetry has entered and altered the epic narrative. Even Pindar is not altogether removed from the realm of the epic. Although we find in the odes many epic forms when there is no trace of epic spirit, yet it is impossible to suppose that, in a myth like that of the fourth Pythian, all the Homeric forms are without relation to the subject-matter, without relation to the vocabulary, and have been used for metrical convenience and that alone. The frequent occurrence of similar passages in Aeschylus, where epic forms are combined with words distinctly epic, and the impossibility of accounting for these forms by the requirements of the verse, make it necessary to conclude that the explanation of the existence of epic forms in tragedy cannot depend entirely upon the demands of metrical composition.

A principle less important for the discussion, but one on which Eichler bases certain points in his argument, should not be passed unnoticed. "Tragic poets," he says, "seem to have avoided those forms which they thought too different from the Attic dialect, and feared might not be understood by the audience in the theatre." It might easily be shown that rare epic words were often obscure, even to the tragedians themselves, but that a form like *δοῦπαρος* (cited by Eichler), which every schoolboy must have known from his Homer, and even Pindar ventured to employ before the assembly of Greeks at Olympia, was "too Ionic" for the Athenians to understand passes belief.

In conclusion, then, it must be stated that Eichler's canon, although it may be accepted as the law determining the use of a limited number of epic forms, cannot be applied to all the epic forms that occur in tragedy. The fact that a form fits the metre does not of necessity prove that it was used for that purpose and that alone.

Even if it were true that either metre or style determined the use of these epic forms, it would still be necessary for us to show whence they were derived. From one point of view this question seems superfluous. The opinion once stated that in general these epic words are not conscious reminiscences of the Homeric poems, employed by the poet for some definite stylistic effect, there remains only the obvious alternative that they belong to the traditional poetic vocabulary received from the lyric poets. For epic forms in general this answer is quite sufficient, but the origin of the forms peculiarly Ionic is a more difficult matter to determine.

The suggestion that they have been adopted from contemporary Ionic must be rejected, since it has been proved that these forms are identical with the New Ionic only as far as New Ionic corresponds with the "Old Ionic" of Homer and the Epic.<sup>1</sup> In view of the fact that iambic poetry is essentially the product of the Ionic race, and that its dialect, the speech of the poet's day, is essentially Ionic, the further question has been raised whether the Ionisms of tragedy may not have had their origin in the poetry of the Ionic race and have been introduced into tragedy through the iambic trimeter, the branch of poetry peculiarly Ionic. To attempt an answer to this question would require a more extended investigation than can be undertaken here, but although decisive testimony cannot be drawn from the usage of one tragic poet, it may be well to note that usage. The following Epic-Ionic forms are found in iambic trimeter in Aeschylus: *ἔξεκείνωσεν* Pers. 761; *δουρίπηχθ'* Sept. 278; *μουνῶπα* Prom. 804; *αἰῖδω* Ag. 16; *ἰθύνω* Pers. 773; *δήριος* Ag. 942; *ἀρσην*<sup>2</sup> Ag. 260; *αἰέκης* Prom. 97, 525, 1042; *κείνος* Sept. 1063; *-ησι* Prom. 727, Sept. 460, etc. It is to be noted, however, that all these forms except *μουνῶπα*, *ἔξεκείνωσεν*, *δήριος*, datives in *-ησι*, and *ἰθύνε* are also found in melic passages; that *μοῦνος* and *κεινός* and genitives in *-ιος* appear also in Pindar; that the reading *ἰθύνε* is questioned; and, further, that *εἰσοιχνεύσιν*, *ξείνος*, *νοῦσος*, *οὐλόμενος*, *ἀνέρων*, *τοκῆων* and other forms distinctively Epic-Ionic occur in melic passages only.

<sup>1</sup> H. W. Smyth, *Ionic Dialect*, §77.

<sup>2</sup> Cf. p. 16.



In Aeschylus, then, we can find but little evidence in proof of the hypothesis suggested above. The Ionisms, instead of being confined to the dialogue, seem to occur more frequently in melic passages, and are often paralleled by forms in the melic poets. From so limited an investigation it is impossible to form a definite conclusion, and even if the usage of all the tragic poets could be stated, it must be remembered that the loss of so large a portion of iambic poetry has left comparatively little of the material needful for the study of the subject. The facts at our command warrant nothing more than the simple statement that the distribution of Epic-Ionic forms in Aeschylus favors the theory that the Ionisms of tragedy are a part of the general poetic vocabulary of the lyric poets and found their way into tragedy through the melic passages, rather than the supposition that they were introduced through iambic poetry and the trimeter of the Ionians into the dialogue of tragedy.

This conclusion is in accordance with a more general conclusion reached by Gerth in regard to all the epic forms in tragedy, which he states as follows: "the occurrence of all these so-called epic forms in Pindar proves that they have not been received directly from the Homeric poems, but from lyric poetry, and that in general all the tragic '*elocutio*' was begun and prepared by lyric poetry." In the enumeration of epic forms in Aeschylus given above, the Pindaric parallels have been noted throughout. The results show that only the following exceptions to Gerth's rule are found: Ep.-Ionic *πνείω*, the Ionic prepositions *παρά*, *κατά*, the forms *πολεῖ*, *πολέα*, *τοκήων*, *νῆας*, *σφῶν* and *ἔθεν*. These exceptions, however, chiefly Ionic forms which would not naturally have a place in a dialect so highly colored by Doric forms as is Pindar's, can scarcely outweigh the mass of evidence in favor of the general conclusion that the epic forms of Aeschylus are paralleled in Pindar.

Since it has been impossible to establish any definite law by which the occurrence of epic forms in tragedy is governed, and since it has been shown that most of these forms are found in Pindar, as well as in earlier lyric poets, we are forced to the conclusion that the epic forms in tragedy are survivals from the general Homeric vocabulary which has been handed down with varying restrictions and modifications, through the elegiac, iambic and melic poets.

PART II.  
EPIC VOCABULARY.

The Aeschylean diction in its bold figures, and in the strange compounds and deep-sounding epithets that make up its "mighty line," bears such evident marks of the creative genius of the poet that one hesitates even to suggest an investigation of the sources from which it may have been derived. Yet even with Aeschylus it is not so much the words he invented as the words he selected that determine his style, and a detailed study of the origin of his vocabulary, its development and literary associations, will tend not to lessen our sense of his originality, but rather to give us a deeper and more intimate perception of his genius.

The importance of the choice of words as an element of style is a subject that the Greek rhetoricians never fail to emphasize, and it sometimes seems as though but little advance upon their conclusions had been made by modern critics. Dionysius of Halicarnassus, in his discussion of what constitutes poetic prose, lays more stress on the grouping than on the choice of words, but in regard to the latter makes this statement<sup>1</sup>: "*ἐπεὶ καὶ ἡ ἐκλογή τῶν ὀνομάτων μέγα τι δύναται, καὶ ἔστι τις ὀνομασία ποιητικῇ, γλωττηματικῶν τε καὶ ξένων καὶ τροπικῶν καὶ πεποιημένων, οἷς ἡδύναται ποιήσεις, εἰς κῆρον ἐγκαταμιγέντων τῇ ἀμέτρῳ λέξει· ὃ ποιοῦσιν ἄλλοι τε πολλοὶ καὶ οὐχ ἥκιστα Πλάτων.*" A somewhat broader view of the question is set forth by another Greek rhetorician, whose very name is a matter of conjecture, though his critical skill and literary appreciation are made forever famous by his treatise *Περὶ Ὑψους*<sup>2</sup>: "*ὅτι μὲν τοίνυν ἡ τῶν κυρίων καὶ μεγαλοπρεπῶν ὀνομάτων ἐκλογή θαυμαστῶς ἄγει καὶ κατακληῖ τοὺς ἀκούοντας καὶ ὡς πᾶσι τοῖς ῥήτορσι καὶ συγγραφεῦσι κατ' ἄκρον ἐπιτήδευμα, μέγεθος ἅμα κάλλος εὐπίνειαν βάρος ἰσχὺν κράτος ἔτι δὲ τᾶλλ' ἂν ᾧσι τινα τοῖς λόγοις ὥσπερ ἀγάλμασι καλλίστοις δι' αὐτῆς ἐπανθεῖν παρασκευάζουσα καὶ οἷοι ψυχὴν τινα τοῖς πράγμασι φωνητικὴν ἐντιθεῖσα, μὴ καὶ περιττὸν ἢ πρὸς εἰδότης διεξιέναι. φῶς γὰρ τῷ ὄντι ἴδιον τοῦ νοῦ τὰ καλὰ ὀνόματα. ὁ μὲντοι γε ὄγκος αὐτῶν οὐ πάντῃ χρειώδης, ἐπεὶ τοῖς μικροῖς πραγματίοις περιτιθέναι μεγάλα καὶ σεμνὰ ὀνόματα ταῦτόν ἂν φαίνοιτο, ὡς εἴ τις τραγικὸν προσωπεῖον μέγα παιδὶ περιθεῖη νηπίῳ, πλὴν ἐν μὲν ποιήσει—'*" Here the manuscript fails us, but it may perhaps not be too bold

<sup>1</sup> D. of H. De Comp. XXV.

<sup>2</sup> *Περὶ Ὑψους*, XXX.

a venture to bridge the chasm of centuries and let Matthew Arnold supply the rest: "Only in poetry . . . the language is that of one composing with his eye on the object, its evolution is that of a thing which has been plunged in the poet's soul until it comes forth naturally and necessarily." Here the modern Hellenist has conveyed a similar idea, but in a figure that, to say the least, lacks the appropriateness of the "*φῶς γὰρ τῷ ὄντι ἴδιον τοῦ νοῦ τὰ καλὰ ὀνόματα*" of the Greek rhetorician. The process by which this choice of words is made is described by Mr. Pater when he says that any writer of worth "has winnowed and searched in his vocabulary . . . and doing this with his peculiar sense of the world ever in view, in search of an instrument for the adequate expression of that, he begets a vocabulary faithful to the coloring of his own spirit and in the strictest sense original."

Poetic selection is in most languages chiefly dependent on the individual genius of the poet, who selects his words from the general vocabulary of his day, but gives them poetic color by the way his genius combines and applies them. The Greek poet, however, came into the inheritance of a distinct poetical vocabulary. In Croiset's essay on Pindar we find this statement: "D'abord la littérature grecque est la seule des littératures classiques qui possède à proprement parler une langue poétique, je veux dire, un trésor de mots qui soit à l'usage exclusif des poètes et dont l'idée se traduise en prose par une série parallèle de synonymes ou d'équivalents. En Grèce, au contraire, il y a pour ainsi dire deux langues juxtaposées: d'une part la langue usuelle, qui est celle des prosateurs, et de l'autre la langue des poètes, composée de vocables antiques ou rares, qui ont par eux-mêmes, indépendamment de tout choix et de tout arrangement, un air particulier de noblesse et grandeur, et qui ne paraissent jamais en prose." As regards the Latin poets it has been said, it is true, of Lucretius that "his vocabulary is poetic to a degree exceeding that of all other Latin writers," but this poetic quality arises from the figures of speech, the combination of phrases, the accumulation of adjectives—that is, from words poetically arranged, rather than from words in themselves poetic. Although in Lucretius, as also in Vergil, there are found occasional archaic words, inherited perhaps from the poets that preceded, yet these might all be omitted from the poems without detracting in the least from the poetic charm, or from the beauty of the expression. Even in English, despite the wealth of poetic

production, it is hardly possible to find a traditional poetic vocabulary. Dryden loved to emphasize the distinction between poetry and prose and protested against their confusion; but his protest, as Mr. Pater says, "comes with diminished force from one whose poetry was so prosaic." Wordsworth, on the other hand, while he did much to remove from the language of poetry the absurd conceits of the age that preceded him, was in reality contending not so much against a poetical as against an unpoetical vocabulary, not against stereotyped expressions employed by all the great poets of England, but against certain artificial epithets that the fashion of a time had declared poetical. This so-called poetical vocabulary which Wordsworth helped to overthrow was too artificial and too conventional to survive as a permanent possession of English poetry. To what, however, if not to poetic words, do the really great poets of England owe their genuinely poetic expression? All these poets employ at times, it is true, words that are not ordinarily found in prose, and these words often lend a peculiar beauty to the expression, but in general it may be said that the poetic charm arises not from the choice of a poetic word, but from the selection of the right word, be it taken from poet or peasant, from poetry or prose. Thus it comes about that the individual genius of the poet, whether displayed in the grouping of the words, the fitness of the figurative expression, or the exquisite melody of the verse, is the principal force in determining the poetic or prosaic nature of the vocabulary. However we may wish to modify Mr. Saintsbury's statement that<sup>1</sup> "English prose style is different by the whole heaven of language from English verse style," we shall perhaps be able to agree with his general conclusion that the difference is not a difference of vocabulary. "The actual vocabulary," he says, "of the best English style of different periods is indeed almost wholly common to verse and to prose. The times when the mere dictionary of poetic style has been distinct from the mere dictionary of prosaic style have not been those in which English literature was at the highest point." The course along which English poetry has developed may furnish many explanations of the lack of this poetical vocabulary, but perhaps the most obvious is found in the fact that early English literature produced no great epic poem. A truly great epic, arising early in the development of language, at a time when words were formed most simply and

<sup>1</sup>"Specimens of English Prose Style." Introduction.

most naturally, great enough to supply for centuries the inspiration, if not the theme, for all poets, and by virtue of its influence on these poets surviving all the changes that new forms of poetry introduced, would have handed down to English poetry what might justly be called a "poetic vocabulary." Such an epic existed among the Greeks and was the principal factor in the creation of the great poetic vocabulary of Greek literature. Foreign words, coined words and figurative expressions were always regarded by the rhetoricians as elements of a poetic vocabulary, and in Greek, as in English, they had their force; but this traditional poetic vocabulary received from the epic had an influence in Greek poetry hard to parallel in other literatures. The course of the history of this vocabulary can easily be traced. Beginning in the language of Homer and the cyclic poets, modified but little by the elegists whose poems, in theme as well as in form and expression, were not far removed from the epic, surviving in spite of the changes that the personal element of the passionate lyric introduced into the language, this poetic vocabulary was handed down by the lyric poets to the tragedians, and through the lyric element of the Greek drama ultimately became a part of the tragedian's vocabulary. The enumeration of all the words that were the property of the lyric poets as well as of Aeschylus and Homer could not be undertaken in the limits of this paper. A glance, however, at the *Anthologia Lyrica* suffices to show that κλονέω,<sup>1</sup> αἱματόεις,<sup>2</sup> δάσκιος,<sup>3</sup> μάργος,<sup>4</sup> πυροφύρος,<sup>5</sup> ὄρεσκόφος<sup>6</sup> and many others are not only Homeric words used by Aeschylus, but Homeric words used also by Simonides, Alcman, Theognis, or even by Hipponax. The parallels between Aeschylus and Pindar extend beyond the thought to the expression, and the correspondences between the epic vocabularies of the two poets furnish a theme for a separate investigation. A few parallels will be cited below.<sup>7</sup>

That the Greeks themselves recognized this poetic vocabulary the following sentence from Aristotle gives proof<sup>8</sup>: "ἐτέρα λόγον καὶ ποιήσεως λέξις ἐστίν. δηλοῖ δὲ τὸ συμβαῖνον· οὐδὲ γὰρ οἱ τὰς τραγωδίας ποιοῦντες ἔτι χρῶνται τὸν αὐτὸν τρόπον, ἀλλ' ὥσπερ καὶ ἐκ τῶν τετραμέτρων εἰς τὸ ἰαμβεῖον μετέβησαν διὰ τὸ τῷ λόγῳ τοῦτο τῶν μέτρων ὁμοιότατον εἶναι

<sup>1</sup> S. A. 136.

<sup>2</sup> Theog. 348.

<sup>3</sup> Hipp. 14.

<sup>4</sup> Alcman 38.

<sup>5</sup> Sim. 15.

<sup>6</sup> Alcman 60.

<sup>7</sup> See vocabulary, ἀημι, ἄωτον, βαθύζωνος, ἐκπαγλον, καλλίρροος, ἱπποχάρμης, etc.

<sup>8</sup> Rhet. III 1.

τῶν ἄλλων, οὕτω καὶ τῶν ὀνομάτων ἀφείκασιν ὅσα παρὰ τὴν διάλεκτόν ἐστιν, οἷς οἱ πρῶτοι ἐκόσμων, καὶ ἔτι νῦν οἱ τὰ ἐξάμετρα ποιοῦντες.” In this same treatise also, Aristotle mentions the poet that seems to him to be the first to abandon the poetic vocabulary of the older poets<sup>1</sup>: “κλέπεται δ’ εὖ, εἴαν τις ἐκ τῆς εἰωθυίας διαλέκτου ἐκλέγων συντιθῇ, ὅπερ Εὐριπίδης ποιεῖ καὶ ὑπέδειξε πρῶτος.” After Euripides this epic vocabulary fell into disuse, not to be revived again until the rise of the artificial epic of the time of Apollonius Rhodius.

If we are justified in establishing this traditional poetic vocabulary for the time of our poet, it remains to consider whether the epic words occurring in Aeschylus are to be attributed to direct Homeric influence or to be regarded as a part of this general poetic vocabulary. Let us study in detail three passages that may prove illustrative of the usage of our poet in the matter we are discussing, the first to be noticed for the combination of epic words and epic spirit, the second for its epic spirit unaccompanied by epic words, and the third for its epic words unaccompanied by epic spirit. The first, the opening chorus of the Persae,<sup>2</sup> where the Persian Elders describe the departure of the warrior host sent forth to contend with Greece, resounds throughout with epic words and phrases, and leads one to think that Aeschylus may be even consciously imitating the Homeric style.

πεπέρακεν μὲν ὁ περσέπολις ἦδη  
 βασιλείος στρατὸς εἰς ἀντίπορον γείτονα χώραν  
 λινὸ δέ σμψ σχεδία<sup>3</sup> πορθμὸν ἀμείψας  
 Ἀθαμαντίδος Ἑλλας,  
 πολύγομφον ὄδισμα ζυγὸν ἀμφιβαλὼν αὐχένι πόντου.  
 πολυάνδρου δ’ Ἀσίας θούριος<sup>4</sup> ἄρχων  
 ἐπὶ πᾶσαν χθόνα ποιμανόριον<sup>5</sup> θεῖον ἐλαύνει  
 διχόθεν, πεξονόμοις ἔκ τε θαλάσσης,  
 ἐχυροῖσι πεποιθὼς  
 στυφελοῖς ἐφίταις χρυσογόνου γενεᾶς ἰσόθεος<sup>6</sup> φῶς.  
 κυάνεον δ’ ὄμμασι λεύσσων<sup>7</sup> φονίου δέργμα δράκοντος,  
 πολύχειρ καὶ πολυναύτης Σύριόν θ’ ἄρμα διώκων<sup>8</sup>  
 ἐπάγει δουρικλύτοις<sup>9</sup> ἀνδράσι τοξόδαμνον Ἄρη.<sup>10</sup>  
 δόκιμος δ’ οὔτις ὑποστὰς μεγάλῳ ρεύματι φωτῶν  
 ἐχυροῖς ἔρκεσιν<sup>11</sup> εἴργειν ἄμαχον κύμα θαλάσσης.

<sup>1</sup> Rhet. III 2, 1404 b, 24. <sup>2</sup> Pers. 65 ff. <sup>3</sup> Cf. ε 338 σχεδίας πολυδέσμον.

<sup>4</sup> Cf. θούρος, O 127. <sup>5</sup> Cf. Homer, B 85 ποιμένι λαῶν. <sup>6</sup> B 565, etc.

<sup>7</sup> See vocab., δέρκομαι. <sup>8</sup> Cf. Ψ 424. <sup>9</sup> See vocab. and cf. Δ 385.

<sup>10</sup> Ἄρη, cf. Epic Quantity, p. 25. <sup>11</sup> Cf. E 87.

ἀπρόσοιστος γὰρ ὁ Περσῶν στρατὸς ἀλκίφρων τε λαός.  
 δολόμητιν δ' ἀπάταν θεοῦ τίς ἀνὴρ θνατὸς ἀλύξει<sup>1</sup>;  
 τίς ὁ κραιπνῇ ποδὶ πηδήματος εὐπετῶς ἀνάσσω;  
 φιλόφρων γὰρ ποτισαίνουσα τὸ πρῶτον παράγει βροτὸν  
 εἰς ἄρκυας Ἄτα,<sup>2</sup>  
 τόθεν οὐκ ἔστιν ὑπὲρ θνατὸν ἀλύξαντα φυγεῖν.  
 θεόθεν γὰρ κατὰ μοῖρ' ἐκράτησεν τὸ παλαιόν, ἐπέσκηψε δὲ Πέρσαις  
 πολέμους πυργοδαίκτους  
 διέπειν ἱππιοχάρμας<sup>3</sup> τε κλόνους,<sup>4</sup> πόλεων τ' ἀναστάσεις,  
 ἔμαθον δ' ἐὺρυπόροιο<sup>5</sup> θαλάσσης πολίαινομένης<sup>6</sup> πνεύματι λάβρῳ  
 ἔσορᾶν πόντιον ἄλσος  
 πίσυνοι λεπτοδόμοις πείσμασι λαοπόροις τε μηχαναῖς.  
 ταῦτά μοι μελαγχίτων<sup>7</sup>  
 φρὴν ἀμύσσεται φόβῳ . . .  
 127 καὶ πεδοστιβῆς λεῶς  
 σμῆνος ὥς<sup>8</sup> ἐκλείοιπεν μελισσᾶν ξὺν ὀρχάμῳ στρατοῦ,  
 etc., etc.

When we turn, however, to the Septem,<sup>9</sup> to the description of the warriors at the seven gates of Thebes, where the scene appears genuinely Homeric, we find, to be sure, many Homeric allusions, but only a few distinctively Homeric words. If we compare this passage written in iambic trimeter with a chorus in the Supplices,<sup>10</sup> where the passionate outcries of the terrified maidens seem to have little in common with the spirit of epic verse, we shall be surprised, perhaps, to find that the epic forms in the lyric passage far outnumber those in the trimeter. Here we have the key to the solution of our problem, for, reviewing again the three passages cited, we find that it is not epic spirit that the two passages containing epic words have in common, but lyric form. What has been shown to be true of these special passages is confirmed by less limited investigation. Throughout the plays it is in lyric passages, rather than in trimeter, that these epic words occur, and it is in the Supplices, where so large a portion of the play is occupied by choric songs, that the greatest number of epic words is found.<sup>11</sup>

<sup>1</sup> See vocab.<sup>2</sup> See vocab.<sup>3</sup> See vocab.<sup>4</sup> See vocab.<sup>5</sup> See vocab.<sup>6</sup> Cf. Φ 59.<sup>7</sup> Cf. P 83.<sup>8</sup> Cf. B 87.<sup>9</sup> Septem 375-676.<sup>10</sup> Supp. 775-900.

<sup>11</sup> It has been suggested that Aeschylus may have been, like Pindar, more ornate in his earlier writings, and that the occurrence of so many epic words in the Supplices may be explained by the early date of the play. It

Finding, as we do, on the one hand that the general epic vocabulary was transmitted from Homer to the lyric poets, and, on the other, that the special Homericisms of Aeschylus belong to the lyric portion of the tragedies, we are led to the conclusion that although the epic words may sometimes seem to have been employed in conscious imitation of Homer, the greater part of them owe their existence to the traditional Homeric vocabulary received through the lyric poets.

We shall now proceed to the enumeration of epic words found in Aeschylus. The term "epic word" has been applied to all Homeric words used by Aeschylus that are not the property of Attic comedy or Attic prose. The distinction between the vocabulary of the epic and that of Ionic prose could not, however, be so rigidly enforced. Not only is Herodotus the only important representative of the Ionic prose of the period, but even in Herodotus we have no criterion, save that of dialect, by which we can distinguish between the words that were borrowed from Homer and those that were the common property of contemporary Ionic. Until some more complete knowledge of the vocabulary of Herodotus be obtained, the distinctively epic words used by Attic poets cannot be obtained with positive accuracy. Herodotean words that may belong to the New Ionic of prose as well as to the Old Ionic of the Homeric poems, have been cited among the epic words occurring in Aeschylus, but they form too small a part of the whole number to detract from the force of any of the general conclusions.

*ἀγάνωρ* Sept. 124. Dind. *ἀγάνωρ* for M. *ἀγήνωρ*. *ἀγανόρεα* Sept. 850; cf. *ἀγήνωρ* B 276, I 635, 699; cf. Pind. O. IX 23, N. IX 28, P. III 55, X 18.

*ἀγάστονος*. Rare word. Sept. 99 *τί μέλλομεν ἀγάστονοι*; cf. μ 97, h. Ap. 94.

*ἀγανός*. This word, employed in Homer as an epithet of heroes, occurs but once in tragedy. Pers. 987; cf. Γ 268, λ 213, etc.

*ἀγχι* Pers. 467, Cho. 639, E 185, γ 449; cf. *ἀγχιπτολίσ* Sept. 501 of Pallas.

*ἀγός* Suppl. 248, 904. The word does not occur elsewhere in tragedy except in Eur. Rhesus 29; cf. Δ 265, etc.

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is impossible to make definite statements here in regard to the number of epic words in each of the tragedies, but even a slight study of the latest trilogy, the Oresteia, shows that the Homericisms are by no means confined to the earlier plays.



*ἄγων*, Sept. 774, is used in the Homeric sense of *assembly*; cf. Ψ 258, Ω 1; cf. Ag. 513 *ἀγωνίους θεούς*, sometimes translated "gods of assemblies," and Suppl. 189 *θεῶν ἀγωνίων*, usually rendered "gods of games." The scholiast on Ω 1 states that Aeschylus called "θεοὶ ἀγοραῖοι, ἀγώνιοι"; cf. Pind. P. X 30.

*ἀδῆριτος* Prom. 105, "invincible." Cf. P 42, where the word means "without strife."

*ἄζομαι* Suppl. 651, 884, Eum. 390, 1001, Pers. 589 (Halm); cf. A 21, E 434, 830, ρ 401, etc.

*ἄημι*. This epic verb *to breathe* or *to blow* (of the wind) is used metaphorically in Cho. 391 *πάροιθεν δὲ πρῶρας | δριμύς ἄηται κραδίας | θυμός, ἔγκοτον στύγος*. Cf. Φ 386 *δίχα δέ σφιν ἐνὶ φρεσὶ θυμός ἄητο*; cf. ἄητος fr. 2 and the Homeric phrase *θάρσος ἄητον* Φ 395; cf. Pind. Is. III 27.<sup>1</sup>

*αἶα* is used often by Aeschylus and by Euripides, and twice by Sophocles. Suppl. 254, 547, 555, Pers. 2, 270, 250, 646, 1069, 1073, 59, 129, 486, 495, Prom. 302, Sept. 306, Ag. 112, Eum. 58. Homer, B 850, N 4, B 162, 178, α 203, δ 262, etc.

*αἰγίλιψ* Suppl. 795 ἢ *λίσσας*<sup>2</sup> *αἰγίλιψ ἀπρόσδεικτος οἰόφρων κρεμὰς γυπιάς πέτρα*. Cf. B 633 *Αἰγίλιπα τρηχέϊαν*; Π 4 *ἦτε κατ' αἰγίλιπος πέτρης* *δυοφερὸν χέει ὕδωρ*; N 63 *ἀπ' αἰγίλιπος πέτρης*.

*αἰδρις* Suppl. 453, Ag. 1105; cf. κ 282, Γ 219.

*αἰθαλόεις* Prom. 992; cf. B 415.

*αἱματόεις* Sept. 755, 348, Ag. 699, Cho. 468, Suppl. 1045; cf. E 82, Π 459.

*αἰνέω* is a poetic and Ionic word. Ag. 98, 917, 1403, 1482, Cho. 78, 192, 555, 715, Suppl. 179, 710, 902, 1071, Eum. 469, 529, 737, 1021, Pers. 642, Fr. 322, 304; cf. κ 249, Ω 30 = *laudare*. *αἶνος* has in Aeschylus the idea of praise.<sup>3</sup> Ag. 780, 1547, Suppl. 534, 1024. In Ag. 1484 Dindorf defines the term as "narratio," but the inherent idea of *praise* makes the irony more pointed. Cf. Soph. Ph. 1380 *ὦ δεινὸν αἶνον αἰνέσας, τί φῆς ποτε*; cf. φ 110, ξ 508, Pind. O. XI 7, VI 12, etc.

*αἰνῶς* Pers. 930; cf. κ 38, etc. *αἰνός* Pind. P. I 15.

*αἰρέω* is used in the Homeric sense *to capture* in Sept. 479, 1019, Pers. 863, Ag. 267, 340, 577, 1335, Eum. 355, Prom. 166; cf. B 12, 29, 66, 329, etc.

*ἄιστος* Prom. 151, 910, Suppl. 880, Ag. 465, 527, Pers. 811. Eum. 565 *ἄιστος*; cf. Ξ 258, α 235.

<sup>1</sup> See on figures, p. 77.

<sup>2</sup> See under *λίσσας*, p. 50.

<sup>3</sup> Cf. E. Koster, *Studia Tragico-Homerica*, p. 17.

αἰχμάζειν,<sup>1</sup> Pers. 756, is used ironically of Xerxes in the meaning *to fight*. Cf. Δ 324.

ἄκτις Prom. 548, φ 131. Compare Fr. 230 σοί δ' οὐκ ἔνεστι κίκυς with λ 393 ἀλλ' οὐ γάρ οἱ ἐτ' ἦν ἱς ἔμπεδος οὐδέ τι κίκυς.

ἄκος Suppl. 268, 367, 451, Ag. 17, 387, 1170, Pers. 631, Prom. 43, Cho. 539, 72, Eum. 506, 645, 987; cf. I 250, χ 481, Pind. N. III 17.

ἀκηδέω Prom. 508; cf. Ξ 427, Ψ 70.

ἀκίχητος Prom. 184; cf. P 75 ἀκίχητα διώκων.

ἀκριτόφυλλος Ag. 696, Paley, for MSS ἀεξιφύλλους; cf. B 868 ἀκριτόφυλλον; cf. Sept. 361 ἀκριτόφυρτος.

ἄλαδ' Suppl. 885 μ' ἄλαδ' ἄγεε for μαλαδιάγει of MSS; cf. A 308.

ἄλαός Prom. 550, Eum. 322; cf. κ 493, μ 267 and N 10, Ξ 135 ἄλαο-σκοπήν.

ἀλαπάζω. See λαπάζω.

ἀλέγω. Epic and Pindaric. Suppl. 752, τ 154, π 307, Λ 389, etc. ἀπαλέγω Suppl. 1053; cf. Ω 371, x 348, Pind. O. XI 15, Is. VII 46, etc.

ἄλη Ag. 194; cf. κ 464, ο 342, φ 284, etc. The word is rare, but occurs in prose in Plato, Crat. 421 B.

ἀλίγκιος Prom. 448; cf. θ 174 εἶδος μὲν ἀλίγκιος ἀθανάτοισιν; Z 401 ἀλίγκιον ἀστέρει.

ἀλιταίνω Prom. 534, Eum. 269, 316; cf. I 375, Ω 570, 586, τ 265, etc.

ἀλκίφρων Pers. 94; cf. Homeric ἀλκί. Σ 158 ἀλκί πεποιθώς, Cho. 237 ἀλκῇ πεποιθώς and Ag. 1224 ἀνάλκεις λέων should also be compared. In the last passage the epithet ἀνάλκεις, as applied to Aegisthus, suggests ἀνάλκιδος Αἰγίσθοιο of γ 310. Cf. B 201, E 331, etc., Pind. O. I 83.

ἀλλόθροος<sup>2</sup> is a poetic word found also in Herodotus. In Ag. 1200 the epithet is applied to a city; in Suppl. 973 to men; in Homer it is always used of men. α 183, γ 302, etc.

ἄλοσύδνης, Pers. 576, is the conjecture of Wecklein, who compares δ 404.

ἀλύσκω Prom. 587, Ag. 1615, Pers. 94; cf. x 201, θ 243, δ 416, etc.

ἀλφηστής Sept. 770 πρόπρυμνα δ' ἐκβολὰν φέρει | ἀνδρῶν ἀλφηστᾶν; cf. α 349, ν 261, etc.

ἀλφεισίβοιος Suppl. 855; cf. Σ 593, h. Ven. 119.

ἀμαθύνω Eum. 937. See διαμαθύνω.

<sup>1</sup> Cf. Koster, p. 48.

<sup>2</sup> See Koster, p. 15.

ἄμβροτος Eum. 259 θεᾶς ἀμβρότου; cf. ω 444 θεὸς ἄμβροτος, and λ 330, E 339, etc.

ἀμέγαρος Prom. 402, Suppl. 642; cf. λ 400 and 407, ρ 219, B 420.

ἀμύσσω Pers. 161 καί με καρδίαν ἀμύσσει φρόντις; cf. λ 330, E 339, etc. The word is also found in Herodotus, III 76, 108.

ἀμφηκῆς Prom. 692, 1044; cf. κ 256, φ 118, π 80, φ 341.

ἀμφιχάσκω Cho. 545; cf. Ψ 79 ἐμὲ μὲν κῆρ | ἀμφέχανε στυγερή.

ἄνα (ἀνάστητε) Cho. 962 ἄνα γε μάν, Blomfield, for ἀγαγε μάν; cf. Σ 178 ἀλλ' ἄνα μὴδ' ἔτι κείσο, etc.

ἀνάσσω. Epic, tragic and Pindaric. Prom. 202, Ag. 415, Suppl. 791; cf. B 669, υ 112, ο 188, etc.

ἀναλκίς. See ἀλκίς.

ἀνανδος Suppl. 180, Sept. 82, Pers. 577, Ag. 238, 496, Fr. 284, 297; cf. ε 456, κ 378; cf. αὐδά.

ἀνεμόεις (Homer ἡνεμόεις) Cho. 591; cf. Γ 305.

ἀνάρσιος is epic and Ionic, and rare in tragedy. Ag. 511; cf. Ω 365, κ 459, λ 401, etc.

ἀνηκουστὲῖν Prom. 40; cf. ο 236, Π 676.

ἀνδροκτασία Sept. 693; cf. E 909, H 237, etc.

ἀνεμώλια Suppl. 55, Tucker, for MSS τά τ' ἀνόμοια; cf. Δ 355, λ 464.

ἀντάω is found in Herodotus, but the Attic prose word is ἀπαντάω. Suppl. 37, 323 (Dind. for MSS ἀνστήσας); cf. H 158, E 423, etc.

ἄνωγα occurs in Herodotus. Aesch. Eum. 902, Prom. 947, 1037, Cho. 735, 772; cf. Z 439, H 74, etc.

ἀπανράω Pers. 949. In Prom. 28 Paley reads ἀπηύρου, but the MSS have ἐπαύρου, which is probably the right form. Cf. A 430, Z 17, Δ 115, etc.

ἀπήμαντος Ag. 379, Suppl. 576; cf. τ 282, the only occurrence of the word in Homer. Cf. ἀπήμων (rare in prose) Ag. 554, Eum. 893, Suppl. 186, A 415, N 744, 761, etc.

ἀπύω. Epic ἡπύω. Prom. 593, Pers. 124, Ξ 399, ρ 271, ι 399, κ 83.

ἀριστεύς is read by Blomf., Dind., Weck., Weil in Pers. 306, where ἄριστος is found in M. Cf. H 227, etc.

ἀρείφατοι Eum. 913. Hesychius comments on the line as follows: ἰσχυρὸν, ἀντὶ τοῦ "Ἀρει εὐικός; but Paley translates *war-destroying*. Cf. Homer, ἀρήφατος *slain in war*, Ω 415, Τ 31, λ 41.

ἀρείων (rare in prose) Sept. 305, Ag. 81. Τ 56, 33, B 707, etc.

ἄσβεστος Prom. 531, Π 123, P 89, A 599, Δ 50, etc.

ἀσπαίρω is used in Homer, as in Aeschylus, of dying men. Pers. 976 τλάμονες ἀσπαίρουσι χέρσῳ; κ 521 ἄνδρας τ' ἀσπαίροντας ἐν ἀργαλέῃσι φονίῃσιν.

ἀσπασίως Ag. 1555; cf. H 118, T 72, A 327. The word occurs in Hdt.

ἀσχαλάω Prom. 161. ἀσχάλλω is the usual form in tragedy, ἀσχαλάω in Homer. B 293, 297, Ω 403.

ἀτάρβητος Fr. 210 H. (196 Dind.) ἀτάρβητον στρατόν; cf. Γ 63 ὥς σοὶ ἐνὶ στήθεσσι νός ἐστιν.

ἀτερπής Prom. 31, Suppl. 685; cf. T 354, η 279, κ 124.

ἄτη Prom. 886. ἄτη, Paley says, is used in this passage in the epic sense of *distraction, delusion, infatuation*. Cf. Pers. 97 M. εἰς ἀρκύστατα, where Hermann emends and reads εἰς ἄρκυας "Ἀτα, and quotes the scholiast's remark on πηδήματος εὐπετέος (l. 97): "Ὁμηρος. 'Ἡ δ' Ἀτὴ σθεναρὴ τε καὶ ἀρτίπος | φθάνει δέ τε πᾶσαν ἐπ' αἶαν.'"  
Cf. Prom. 1078, Ag. 361, 386, 1230. The usual sense of ἄτη in tragedy is *pest, calamity*. Cf. Homer, A 412, ο 233 ἄτης βαρεῖης ἦν οἱ ἐπὶ φρεσὶ θῆκε ἐρινύς.

ἀτίτης Ag. 72 ἀτιται (Blomf.), which Paley translates "taking no part in the vengeance." In Eum. 256 Paley translates "unpunished." Cf. N 414 ἄτιτος "unhonored."

αὐδῇ Homer, αὐδά Aesch. Suppl. 119. Cf. Δ 430, Σ 419, β 268, 401, etc.

αὐτε Sept. 5 αὐθ', 969, Pers. 183, Ag. 330, 512, 553, 558, 1078, Cho. 410, 415, 980, Eum. 49, 257, Suppl. 474, Fr. 137. This Homeric word is used once by Sophocles, Tr. 1009, but never by Euripides. It occurs in comedy, but not in prose. B 407.

αὐτέω is used by Aeschylus and Euripides, but not by Sophocles. Sept. 284, 639, Ag. 927, 1344, Cho. 311, 881, Pers. 1059; cf. γ 50, φ 582, Δ 258, M 160.

ἄφαντος Suppl. 781, Ag. 624, 657, 695, 1007, Z 60, γ 303.

ἄφαρ Pers. 469, T 405, A 418, β 95, etc.

ἄφορρος Prom. 1021, H 413, Π 376, λ 63, Δ 152.

ἄωτον Suppl. 665. This is the only occurrence of the word in tragedy; cf. α 443, I 661, N 599, 716. In Pindar the word occurs frequently: O. I 15, P. X 53, Is. VI 18, N. II 9.

βάζειν is found in Eur. Rhesus 719, Hipp. 119, but not in prose. Pers. 593, Sept. 483, 571, Cho. 882; cf. π 92, σ 168, etc.

βαθύζωνος Pers. 155, Cho. 169; cf. I 594, γ 154; cf. Pind. O. III 35, P. IX 2, Is. V (VI) 74.

βαθύκολπος Sept. 864; cf. Σ 122, 339, Ω 215; Pind. P. I 12, IX 101. With this word we may compare Sept. 306 τὰν βαθύχθον' αἶαν, Cypria I βαθυστέρνον πλάτος αἶης, and Pind. P. X 15 βαθυλείμων.

βάσκω Pers. 662, 671 βάσκε; cf. B 8, Θ 399, A 186, Ω 144, 336.

βέλεμον Ag. 1496 ἀμφιτόμῳ βελέμῳ; cf. O 489 Διόθεν βλαφέντα βέλεμνα.

βιάω, epic form of βιάζω, occurs in Ionic prose and in Plat. Tim. 63 C, where Veitch suggests that βιάται may be an Attic future of βιάζομαι. Ag. 385; cf. λ 503, Δ 467, Ψ 576.

βοή, Ag. 1349, Suppl. 730, is translated "help" and compared with Homer, χ 133, where βοή = βοήθεια. In this passage Palmer translates "and quickly raise the alarm," a rendering of the word that suits the passages in Aeschylus, and comes closer to the usual meaning of βοή. Cf. βοήν ἀγαθός B 408, etc.

βοτήρ Sept. 24; cf. M 303, ρ 200.

βρέμω Sept. 85 βρέμει δ' ἀμαχέτου δίκαν ὕδατος ὁροτύπου; cf. Δ 425 χέρσῳ ῥηγνύμενον μεγάλα βρέμει; B 210 ὥς ὅτε κύμα πολυφλοίσβοιο θαλάσσης | αἰγιαλῷ μεγάλῳ βρέμεται.

βρίζω Aesch. Ag. 275, Cho. 897, Eum. 280; cf. Δ 223 ἐνθ' οὐκ ἄν βρίζοντα ἴδοις Ἀγαμέμνονα δίων.

βριθύς Ag. 200 βριθύτερος, Fr. 447 βριθύς. The word is not found elsewhere in tragedy. Cf. E 746, Π 802, etc.

βροτολογίς Ἄρης Suppl. 665. This epithet of Ares occurs often in Homer, but only once in tragedy. Cf. Δ 295, M 130, N 802, etc.

βρύω is a poetic word found also in late prose. Ag. 169, Suppl. 966, Fr. 281, 6, Cho. 70, 589 (Hermann); cf. Homer, P 56.

γαῖα. Poetic form of γῆ used by Homer and the tragedians. Γαῖα Prom. 210, Cho. 44, Eum. 2; γαῖα Prom. 571, Sept. 304, 585, 821, 937, Pers. 187, 223, 387, 492, 499, 511, 549, 618, 627, 929, Ag. 257, Cho. 127, 489, Eum. 11, 925, 952. Suppl. 16, 266, 545, 1029, Fr. 41, 196, 304; cf. Ψ 256, θ 555, etc.

γαῖόχοος is used in Sept. 310 of Poseidon, in Suppl. 816 of Zeus; cf. γαιόχοος (of Poseidon), γ 34, α 68, θ 322, N 59, O 222, Ξ 355, etc.

γαμφήλη Prom. 355, N 200, Π 489, T 394.

γαμφῶνυξ Prom. 488, Π 428, χ 302, π 217.

γάννυμαι occurs once in Plato (Phaed. 324 D), but is rare in prose. Eum. 969; cf. N 493, μ 43.

γεραιός, of persons, as in Homer. Pers. 156, 263, 682, 832, Suppl. 480; γεραιτέρα Eum. 848. In Ag. 710 the word is applied to a city. Cf. Homer, A 35, Γ 191, 225, Ω 252, 279, 302, etc.

γῶδω. The word occurs in prose in Xen. Cyr. 4. 6. 9. Cho. 632, Pers. 1072; cf. Z 373, Ξ 502, etc.

δαῖναι Ag. 123 ἐδάη, Cho. 604 φροτίσιν, τὰν δαείσ'; cf. Γ 208 φυὴν ἐδάην.

δαί Sept. 926; Homer, N 286, Ξ 387.

δαίξω Suppl. 680, Ag. 207, Cho. 397, B 416, A 497, etc.

δαῖος.<sup>1</sup> Epic δήϊος. Sept. 222 πυρί δαίφ; cf. Θ 181 πυρὸς δηίοιο, Π 127, Z 331, etc. δαῖος in the meaning *hostile* occurs in the following places: Prom. 352, 423, Sept. 146, 222, Pers. 257, 271, Cho. 628, Eum. 160, Suppl. 1065<sup>2</sup>; cf. Z 481, M 57, etc. δαῖος *wretched* is found in Pers. 280, 985, Cho. 429. This meaning is not found in Homer.

δαῖος *enemy* Sept. 119, 278, Pers. 286; Homer, I 76, Σ 208, B 544, K 206, etc.

δαμάζω occurs in the sense usual in Homer, *to kill*, in Ag. 1451, 1495, 1519, Cho. 367; cf. E 646, 653, etc.

δάμναται occurs in Prom. 164, where the word is active in meaning, and Suppl. 904, where it is passive. Cf. ξ 487 ἀλλά με χεῖμα δάμναται, and A 309 ὑφ' Ἑκτορι δάμνατο.

δαφονίος Prom. 1022, Cho. 607, K 23, A 474, Σ 538.

δάσκιος Suppl. 93, Pers. 316, ε 470.

δέρκομαι. The perfect δέδορκα is used in the sense of a present in the Iliad, in tragedy, and in late prose. Pers. 1006 οἷον δέδορκεν Ἄτα; Sept. 53 λείοντων ὥς Ἄρη δεδορκότων; cf. τ 446 πῦρ δ' ὀφθαλμοῖς δεδορκώς. In Homer the verb is intransitive; in Aesch. both transitive and intransitive.<sup>3</sup> προσδέρεται; Prom. 796 ἄς οὐθ' ἥλιος προσδέρεται; cf. λ 15, 16 οὐδέ ποτ' αὐτοῦς | Ἥελιος φαίθων καταδέρεται.

δή τότε is used of the "precise moment" in Sept. 214, which is to be compared with E 454, K 271, M 60, etc.

δήρις Ag. 942, Suppl. 412; cf. P 158, ω 515. ἀδήριτος Prom. 105, P 42.

δαίνω is used in Homer in the meaning *to wet*, in Aesch. *to weep*. Pers. 1038, 1039, 1064, 258; cf. x 495, etc.

διαμαθίνω Ag. 824 πόλιν διημάθυνεν; Fr. 239 κύνες διημάθυνον ἄνδρα δεσπότην; cf. Eum. 937 καὶ μέγα φωνοῦντ' ἐχθραῖς ὀργαῖς ἀμαθύνει; cf. Homer's use of ἀμαθύνω: I 593 ἄνδρας μὲν κτείνουσι, πόλιν δέ τε πῦρ ἀμαθύνει.

διαρραῖω Prom. 236; cf. B 473, Ω 355, etc.

διεμμι Pers. 699 (Hermann); cf. Ψ 475, M 304 *to speed*.

διέπω Pers. 106, Eum. 931; cf. A 165, B 207, A 706, etc.

<sup>1</sup> Cf. Koster, pp. 74, 75.

<sup>2</sup> These citations are made from Dind. Lex. Aesch.

<sup>3</sup> Cf. Koster, p. 40.

δίζημι Suppl. 821, Δ 88, Ε 168, etc.

διηλεκῶς, Ag. 319, occurs but once in tragedy. Cf. δ 836 οὐ μέν  
τοι κείνόν γε διηλεκῶς ἀγορεύσω.

διοιχνέω Eum. 315; cf. h. Hom. 18, 10. See εἰσοιχνέω.

Διογενεῖς Suppl. 630, Sept. 127, 301, 528. Aeschylus uses the  
epithet of gods and of Amphion; Homer of kings and queens.  
κ 340, β 352, 366, ε 387.

δῖος Suppl. 5, 558, 967, Pers. 651 *divinus*, Prom. 619, 654, 1033,  
Suppl. 42, 313, 580, 646, 1058 *Jovialis*. This latter meaning does  
not appear in poetry before tragedy. With Suppl. 967 διε  
Πελασγῶν, δ 305 δια γυναικῶν should be compared.

δίπλαξ is used in Pers. 277 in the Homeric sense of *mantle*. Cf.  
Γ 126, τ 241.

δίομαι Suppl. 819, Eum. 358, 385; cf. x 251 *to flee*, ι 433, Δ 557  
*to fear*.

δνόφερος Pers. 536, Cho. 811, Eum. 379; cf. ν 269, ι 15, etc.;  
Pind. P. IV 112.

δολόμητις Suppl. 750, Pers. 93; cf. α 300, γ 308, λ 422.

δουρίκλυτος Pers. 86. Homer δουρικλυτός B 645, 650; δουρικλειτός  
E 55, 578, κ 230, etc.

δύη Prom. 179, 513, 525, 771, Sept. 228, Pers. 1010, Ag. 1151,  
1622, Cho. 443, Eum. 268, 562; cf. ξ 215, σ 53, 81.

δῶμα occurs in Hdt. 2. 62. 1 and in late prose, but not in Attic  
prose. Aesch. Sept. 335, 479, 648, 880, Ag. 377, 410, 607; 911,  
914, 972, 1349, 1673, Suppl. 957, Prom. 670, Cho. 84, 235, 408,  
655, 658, etc.; cf. Α 600, Z 316, etc.

ἐγκονέω Prom. 963; cf. Ω 648, η 340, ψ 291.

ἔθειρα. The word is used in Homer of a horse's mane or of the  
horsehair plume of a helmet. It is found only in the Iliad, and  
there only in the plural. In Aesch. it is used of human hair.  
Pers. 1062, Cho. 175; cf. Θ 42, Ν 24, etc.

εἶβω Prom. 398; cf. Π 11, Τ 323, π 332, λ 391, ω 280.

εἶδομαι Ag. 772 εἶδομένα τοκεῦσιν; cf. B 791, 280, Cho. 178 προσεί-  
δεται βοστρύχοις, Pind. N. X 15.

εἰσθρώσκω Sept. 455; cf. Homer, M 462.

εἰσοιχνέω Prom. 122; cf. ζ 157, ι 120.

ἐκαθεν Suppl. 421 τὰν ἑκαθεν ἐκβολαῖς δυσθέοις ὀρμέναν; cf. B 456,  
Pind. O. X (XI) 7.

ἐκατι (epic ἑκητι) occurs in Cho. 214, 436, Eum. 759 in the epic  
sense *by grace of*, in Ag. 874 and in Cho. 701 in the later sense  
*because of*; Homer, ο 319, ν 42.

ἔκηλος Sept. 238 ἔκηλος ἴσθι, μήδ' ἄγαν ὑπερφοβοῦ. With the use of the word in this sense, *securus*, the Homeric usage should be compared. E 759, φ 309.

ἔκπαγλος Ag. 862, Cho. 548; cf. φ 452, 589, A 146, etc.

ἐκτολοπέω Ag. 1032; cf. Homer τολοπέω τ 137, Ξ 86.

ἐλατήρ Pers. 32; cf. Δ 145, A 702.

ἔμπας (epic ἔμπης). In Prom. 48, 187 the word is used in the epic sense "for all that." Cf. Cho. 389, Eum. 229, Suppl. 101, M 326.

ἐναίρω Sept. 811; cf. Z 229, Θ 296, K 481, A 188, etc.<sup>1</sup>

ἐναίσιμος Ag. 775 τόν δ' ἐναίσιμον τίει βίον; cf. κ 383 ὦ Κίρκη, τίς γάρ κεν ἀνὴρ, ὃς ἐναίσιμος εἴη; cf. ἐναίσίμως Ag. 916.

ἐναρίζω Ag. 1644; cf. A 191, Pind. N. 6, 60.

ἐνθα = ἐνταῦθα Suppl. 34. This use is common in Homer, but does not occur in Attic Greek except in the phrase ἐνθα μὲν—ἐνθα δέ. Homer, B 724, λ 195, ρ 300.

ἐνίπτω Ag. 590 καὶ τίς μ' ἐνίπτων εἶπε. In Homeric sense "to chide," B 245, Γ 438.

ἐννέπω Suppl. 204, 930, Ag. 247, 409, Cho. 550, 568, Suppl. 603 aor. ἐνισπε; cf. α 1, Ω 388, Θ 412.<sup>2</sup>

ἐπη Pers. 194. This epic and lyric word occurs but once in tragedy. Cf. Γ 339.

Ἐνῶ Sept. 45 Ἄρη τ' Ἐνῶ, καὶ φιλαίματον φόβον. For Ἐνῶ goddess of war cf. Homer, E 333 οὗτ' ἄρ' Ἀθηναίη οὐτε πολέμορος Ἐνῶ; E 592 ἦρχε δ' ἄρεσφιν Ἄρης καὶ πότνι' Ἐνῶ. τ' in Sept., l. c., is omitted by some editors, and Ἐνῶ is interpreted as Ἐνάλιος. Cf. E 592.

ἐπασσυνετροτριβής Cho. 426; cf. Homeric ἐπασσύτεροι Δ 427.

ἐπήρατος Eum. 959 νεανίδων ἐπηράτων; cf. Hom. I 228.

ἐπικύρω Pers. 853; cf. Γ 23, Ψ 821, Hes. Op. 753.

ἐπίρροθος Sept. 368 νύκτερον τέλος μολεῖν, παγκλαύτων ἀλγέων ἐπίρροθον; cf. Δ 390 τοίη οἱ ἐπίρροθος ἦεν Ἀθήνη.

ἐπισεύω (epic ἐπισσεύω) Eum. 786, 816, Ξ 147.

ἐπισπέρχω Sept. 689. The word occurs in Thuc. 4, 12 and in late prose, but is rare. Cf. χ 451, Ψ 430.

ἐπίστροφος Ag. 397 engaged in; cf. α 177 conversant with.

ἐπύρνημι Suppl. 187; cf. Homer, P 72, E 765, ε 109, η 271, etc.

ἐρέθω, Homeric and poetical for ἐρεθίζω, occurs in Suppl. 541; cf. Homer, A 519, Γ 414, etc.

<sup>1</sup> Cf. Koster, p. 46.

<sup>2</sup> Koster, p. 78.



ἐρεμνός Ag. 1390 ἐρεμνῇ ψακάδι φοινίας δρόσου; cf. Δ 167 ἐρεμνὴν αἰγίδα, and ω 106, M 375, λ 606.

ἐρύκω is quoted by Blomfield as a *verbum Homericum*, although it occurs in Hdt. and in Xen. Anabasis, III 1, 25. Sept. 1075; cf. Σ 206, Λ 48.

ἐτεραλκής Pers. 950 Ἄρης; cf. H 26 ἧ ἵνα δὴ Δαναοῖσι μάχης ἐτεραλκέα νίκην.

ἔτης Suppl. 247; cf. δ 3, Z 239, etc.

εὖνις Pers. 289 *childless*; cf. X 44 ὅς μ' υἱὼν πολλῶν τε καὶ ἐσθλῶν εὖνιν ἔθηκεν.<sup>1</sup>

εὐρύπορος in Pers. 107 is used of the sea, as always in Homer. O 381, δ 432, etc.

εὐτε = ὅτε is rare in tragedy, and is never found in comedy nor in Attic prose. Sept. 338, 745, Pers. 854, 230, 364, Ag. 187, 985, Cho. 743; cf. Θ 367, Λ 735, etc.

ἐφετμή Suppl. 206, Cho. 685, 300, Eum. 241; cf. E 318, Λ 495, Ξ 249, Σ 216, Φ 299.

ζεύγλη Prom. 463; cf. T 406, P 440.

ζόφος Pers. 839 ἐγὼ δ' ἄπειμι γῆς ὑπὸ ζόφον κάτω; cf. λ 57 Ἐλπήνορ, πῶς ἦλθες ὑπὸ ζόφον ἠερόεντα.

ῆ for εἶτε Prom. 780, Cho. 890. This use of ῆ in indirect questions for εἰ is very frequent in Homer, but occurs only rarely in Aeschylus. Cf. A 190, B 300, Δ 15, etc.

θαλαμηπόλος Sept. 359; cf. η 8, ψ 293.<sup>2</sup>

θείνω Prom. 56, 76, Sept. 382, 959, Pers. 303, 418, 965, Cho. 387; cf. σ 63, Υ 481, P 430.

θελγω. The word occurs once in Plato, and in late prose. Prom. 173, 865, Eum. 900, Suppl. 571, Cho. 420; cf. ε 47, ω 3, Ω 343.

θελκτήριος Eum. 81 (adj.), Cho. 670, Eum. 886 (noun). The adjective is not found in Homer, but the noun occurs α 337, Ξ 215.

θεόθεν Ag. 105, 131, Sept. 324, Pers. 101, Cho. 38, 941; cf. π 447.

θῆν Prom. 928; cf. Θ 448, O 288, Λ 365, etc.

θίς, Pers. 818, is used of the dead, as in Homer. Herodotus and later writers used the word as *sand-heap*. Cf. μ 45 πολλὸς δ' ἀμφ' ὅσπερ θίς | ἀνδρῶν πυθομένων.

θούριος Pers. 73, 718, 754, Sept. 42, Ag. 112, Eum. 627. θούρος

<sup>1</sup> Cf. Part I, p. 16, κτίσας.

<sup>2</sup> Cf. Koster, p. 37.

Prom. 354, Pers. 137, Fr. 196, 2. Homer uses the epithet of Ares. E 30, 35, 355, O 127, Ω 498.

θύελλαι Ag. 819. Hermann read *θυηλαι*, but *θύελλαι* of the MSS is well supported. Cf. Z 346, ε 317, etc.

θυμαλγής Ag. 1031; cf. Δ 513, I 260, 565, ψ 64, etc.

θυμηδής Suppl. 962 *θυμηδέστατα*; cf. π 389. The word occurs but once in Homer and once in Aeschylus.

θυμοβόρος Ag. 103, where M reads *θυμοφθόρον*, but the Flor. MSS and the Med. Schol. read *θυμοβόρον*. Homer uses the epithet of εἶρις. H 210, 301, Π 476, Υ 253.

θύω *to rush* Ag. 1235 *θύουσιν* "Αἰδον μητέρ"; cf. μ 400, 408, etc.

θύος, Ag. 1409, Eum. 835, is used in the epic sense of *sacrifice*. Cf. Z 270, I 499.

ιάλλω Prom. 659, Cho. 45, 497; cf. Θ 300, 309, O 475, Ω 627, etc.; cf. *ιαλτός* Cho. 22.

Ίάονες Pers. 178, 563, where the word is equivalent to "Έλληνες". Cf. N 685.

ιάπτω Sept. 299, 525, 544, Ag. 510, 1548, Suppl. 95, 547; cf. β 376, δ 749. *προ-ιάπτω*: Sept. 322 *Ύϊδα προΐάψαι*; cf. A 3 *πολλὰς δ' ἰφθίμους ψυχὰς* "Αἰδι προΐαψεν"; E 190, Δ 55.

ἴδρις Ag. 445 *μάχης ἴδρις*, ζ 233, ψ 160, η 108.

ϊκάνω Pers. 159 *ταῦτα δὴ λιποῦσ' ἱκάνω χρυσεοστόλους δόμους*; Ag. 1337 *οἰκάδ' ἱκάνει*; cf. E 868 *καρπαλίμως ἱκάνει θεῶν ἔδος αἰπὺν* "Ολυμπον"; O 216, Ψ 819, Z 237, etc.

ἱπιοχάρμης Pers. 29; cf. Ω 257 and *ἱπποχάρμης* Pind. O. I 23. The adjective found in Pindar is formed in accordance with the law usually observed in the formation of Greek compounds, that the stem of the noun, not of the adjective derived from that noun, is employed. Exceptions to this rule are found in Homer and in poets that have imitated him.<sup>1</sup> Cf. *χρυσεοπήληξ* used in the Homeric hymn, but *χρυσοπήληξ* Sept. 106.<sup>2</sup>

ἰύζω Pers. 280, 1042, Suppl. 808, 872; cf. P 66, O 162.

ἰχώρ Ag. 1480. Compare the epic use of the word for "the blood that flows in the veins of the gods." E 340, etc.

καίνυμαι Eum. 766; cf. B 530, τ 395, etc.

καλλίρροος Pers. 201; cf. B 752 and Pind. O. VI 83.

κάμπυλος Suppl. 183 *ἐν ἵπποις καμπύλοις τ' ὀχήμασι*; cf. E 231 *κάμπυλον ἄρμα*, E 722 *κάμπυλα κύκλα*.

<sup>1</sup> Schulze, *Quaestiones Epicae*, p. 37.

<sup>2</sup> See *πήληξ*, p. 54.

καταιγίσαι Sept. 63 πρὶν καταιγίσαι πνοῦς—Ἄρεως; cf. B 148 λάβρος ἐπαιγίζων Ζέφυρος.

κεδνός. The usual meaning of the word in Homer is *trusty*, *worthy of trust*; cf. I 586, κ 225. Cf. Pers. 141, 172, Sept. 62, 407, 504, 594, Ag. 122, 622, Suppl. 206. Contrast Pers. 928 αἰαὶ αἰαὶ κεδνᾶς ἀλκᾶς, where κεδνᾶς means *trusted*.

κέλλω Prom. 184, Ag. 696, Eum. 10, Suppl. 16, 330; cf. ι 546, μ 5, λ 20, etc.

κέλομαι Ag. 1119; cf. E 810, Π 657, etc.; Pind. O. XIII 80, Is. V (VI) 37.

κεῦθος Suppl. 778, Eum. 1036, ω 204, x 482.

κεκλήσκω Suppl. 212, 217, Ag. 712, 1477, Eum. 508, Pers. 655; cf. B 404, Δ 606, P 532.

κιχάνω Cho. 622; cf. x 436 νῦν αὖ θάνατος καὶ μοῖρα κιχάνει.

κίω is not found in Sophocles, nor in Euripides. Suppl. 504, 852, Cho. 680, Pers. 1068; cf. Π 534, Γ 423, γ 17, π 150, etc.

κλάζω Sept. 205, 386, Ag. 48, 201, Pers. 947; cf. E 591, Δ 168, M 125, etc.

κλαυθμός occurs in Ionic prose and in late Attic prose. Ag. 1554; cf. Ω 717, δ 212, φ 228, ω 323, etc.

κλόνος Pers. 107, Ag. 405; cf. Homer, E 167.

κλυτός Cho. 651 χρόνῳ κλυτὰ βυσσόφρων Ἑρινύς. Paley translates *invoked*, but the usual epic sense *mighty* is probably the right rendering. Cf. Ω 437 κλυτὸν Ἄργος, x 135, etc.; Pind. P. IX 59 κλυτὸς Ἑρμας, III 92 Νηρέος εὐβούλου Θέτιν παῖδα κλυτὰν.

κλύω Prom. 124, 313, 448, 476, 588, 589, 639, 683, 824, 977, Sept. 171, 239, 565, 626, 837, Pers. 248, 258, 266, 284, 331, 401, 583, 637, 757, 838, 848, Ag. 263, 266, 348, 580, 680, 814, 830, 863, 1064, 1166, 1244, Cho. 5, 125, 139, 156, 332, 399, 410, 415, etc., Eum. 297, 391, Suppl. 77, 173, 277, 347, 631, 923, 718; cf. ο 270, β 297, Π 13, β 30, x 234, etc.

κνῖσα Prom. 496 κνίσῃ τε κῶλα συγκαλυπτὰ καὶ μακράν; cf. A 460 μηρούς τ' ἐξέταμον κατὰ τε κνίσῃ ἐκάλυψεν.

κοιρανέω Pers. 213, Prom. 958; cf. B 207, Δ 250, etc.; Pind. O. 14, 9.

κοίρανος Ag. 549; cf. H 234, Θ 281, B 204.

κομίζω, in epic sense *to tend, to care for*, Cho. 262 κόμιζ'; cf. σ 322 τὴν Δόλιος μὲν ἔτικτε, κόμισσε δὲ Πηνελόπεια.

κόναβος Sept. 160 κόναβος ἐν πύλαις χαλκοδέτων σακέων; cf. κ 122 ἄφαρ δὲ κακὸς κόναβος κατὰ νῆας ὀρώρει | ἀνδρῶν τ' ὀλλυμένων νηῶν θ' ἄμα ἀγνυμέναων.

κονίω Pers. 163 μὴ μέγας πλούτος κονίσας οὔδας ἀντρέψῃ ποδί; Sept. 60 κονίει; cf. Ξ 145 εὐρὺ κονίσουσιν πεδίον.

κόρυνμβα Pers. 411, "stem of ship"; cf. I 241 νηῶν—ἄκρα κόρυνμβα; cf. Pers. 659 ἔλθ' ἐπ' ἄκρον κόρυνμβον ὄχθου.

κότος is found neither in Sophocles nor in Euripides, but is frequent in Aeschylus. Ag. 456, 635, 1211, 1464, Cho. 33, 951, 1025, Eum. 220, 426, 500, 800, 840, 873, 889, 900, Suppl. 67, 346, 385, 426, 478, 616, 744, Fr. 257; cf. A 82, Ξ 111, N 517.

κράινω Prom. 512, 211, 911, Ag. 144, 369, 1424, Cho. 462, 871, 1075, Eum. 759, 347, Suppl. 91, 368, 608, 622, 943, 964, Sept. 426, 802; cf. A 41, etc.

κραιπνός Pers. 96; cf. Π 681, Ψ 749; cf. Prom. 132 κραιπνόφοροι, Prom. 279 κραιπνόστυον.

κράς (κρατός) Suppl. 685, 841, Sept. 855, Pers. 371, Cho. 198; cf. A 530.

κυνάεος Pers. 81 κυνάεον δ' ὄμμασι λεύσσων φονίου δέργμα δράκοντος; cf. P 209.

κυανῶπις Pers. 559, Suppl. 743; cf. μ 60 κῦμα μέγα ροχθεῖ κυανώπιδος Ἀμφιτρίτης. Cf. κυανο-πρῆριος: γ 299 τὰς πέντε νέας κυανοπρῆριους | Αἰγύπτῳ ἐπέλασσε φέρων ἄνεμός τε καὶ ὕδωρ.

λαῖς (epic λῆις *dooty*) Sept. 331 λαῖδης ὀλλυμένας; cf. A 677.

λαίλαψ Suppl. 34 πέμψατε πόντον δ' ἔνθα δὲ λαίλαπι | χειμωνοτύπῳ βροντῇ στεροπῇ τ'; cf. Δ 278 ἄγει δέ τε λαίλαπα πολλήν; Π 365 ὅτε τε Ζεὺς λαίλαπα τεύη; Π 384 ὥς δ' ὑπὸ λαίλαπι πᾶσα κελαινὴ βέβριθε χθών; Δ 306 Ζέφυρος—βαθείῃ λαίλαπι τύπτων.

λαοδάμας Sept. 343 λαοδάμας—*Ἀρης*. In Homer the word occurs only as a proper name: Λαοδάμας O 516, θ 141, etc.

λαπάζω Sept. 47, 531; cf. ἀλαπάζω Ag. 130, where Triclinius read Μοῖρα λαπάξει. ἐκλαπάζω: Sept. 457 πρὶν ἐμὸν ἐσθορεῖν δόμον πωλικῶν θ' | ἰδωλίων ὑπερκόπῃ | δορί ποτ' ἐκλαπάξει. The Homeric word is ἀλαπάζω: B 367, I 328, 136, 278, O 245, E 166.

λαπαδνός is used by Aeschylus for the epic ἀλαπαδνός. Eum. 562 τὸν—δύαις λαπαδνόν; cf. Δ 330 πὰρ δὲ Κεφαλλήνων ἀμφὶ στίχες οὐκ ἀλαπαδναί; h. Merc. 334, etc.

λείβω Sept. 51 δάκρυ λείβοντες; Eum. 54 ἐκ δ' ὀμμάτων λείβουσι δυσφιλὴ λίβα; cf. Prom. 398 εἰβομένα; Homer, N 88, θ 86, N 658, etc.

λείπαδνον Ag. 217, Pers. 191, Eum. 562; cf. E 730, T 393.

λεύσσω is used by epic and tragic poets, and in mock tragic passages of comedy. Prom. 143, 561, Pers. 81, 684, 710, Cho. 10, Eum. 255, Suppl. 345, Fr. 128; cf. A 120, Π 70, 127, T 19, Y 346.<sup>1</sup>

<sup>1</sup> Cf. Koster, p. 42.

λιγύς Pers. 332, 468, Ag. 1146, Suppl. 112; cf. Σ 569, I 186, θ 67, etc.

λιθάς Sept. 158 *shower of stones*. In ψ 193 λιθάδεσσι is to be translated *stones*. The use of νιφάς is to be compared, which in Homer is *snowflake*, in later writers *snow-storm*.

λίσσας Suppl. 795. This feminine form of the epic λισσός is used in Plutarch as *bare, smooth*. The epic adjective λισσός, which is found only in the Odyssey, was interpreted by Aristarch as *smooth*. γ 293 λισσὴ αἰπεία τε εἰς ἅλα πέτρῃ; ε 412 λισσὴ δ' ἀναδέδρομε πέτρῃ. In Apoll. Rhod. 2, 382 λισσὴ νῆσος, the word is to be translated *rough*. In the passage from Aeschylus cited above, ἡ λισσὰς αἰγίλιψ ἀπρόσδεικτος οἰόφρων κρεμὰς γυπιάς πέτρα,<sup>1</sup> the word is translated *rugged*, and is regarded as an instance of an Homeric word whose meaning was doubtful in the time of Aeschylus.<sup>2</sup>

λίσσομαι Suppl. 748. Here Aeschylus follows the Homeric usage of the word.<sup>3</sup>

λοιγός Cho. 402, Suppl. 679; cf. A 67, E 603, Pind. N. IX 37.

λόφος Sept. 384, 399; cf. χ 124, etc.

μαιμάω Suppl. 894. In Homer the word is found in the Iliad only. E 670, N 75, etc.

μαργός Prom. 884, Sept. 475, Eum. 67, Suppl. 741; cf. Sept. 687 δοριμαργός; cf. Homer, π 421, ψ 11, σ 2; cf. μαργάω Suppl. 758, Sept. 380. Homer μαργαίνω E 882.

μάρπτω Eum. 597; cf. Φ 489, etc.

μάσσων Ag. 598, Pers. 440, 708, Prom. 629. The word occurs but once in Homer, θ 203.

ματάω Prom. 57, Sept. 37, Eum. 142; cf. E 233, Π 474, Ψ 510.

μεγαίρω Prom. 626; cf. ο 473, Ψ 865, γ 55, etc.

μελαθρον Ag. 1434. The plural form is more usual in Aeschylus. Ag. 116, 518, 770, 851, 957, 1333, 1575, Cho. 343, 789, 1065, Fr. 386; cf. B 414, σ 150, λ 278, etc.

μελάνδετος Sept. 43 ταυροσφαγούντες ἐς μελάνδετον σάκος; cf. O 713, the only occurrence of the word in Homer: πολλὰ δὲ φάσγανα καλὰ μελάνδετα κωπήεντα.

μέλπω *to sing* Aesch. Ag. 244, 1445; cf. Σ 604, δ 17, h. XIX 21

<sup>1</sup> Cf. B 633 Αἰγίλιπα τρηχεῖαν.

<sup>2</sup> Cf. ἄπτερος, p. 70.

<sup>3</sup> Koster, p. 22: "verbum λίσσομαι in Homeri carminibus aut dicitur de hominibus homines obsecrantibus, aut de deis deos, non de hominibus ad deos precantibus." Cf. Homer, A 174, 502.

(Σ 604 is rejected by Aristarch). The usual meanings in Homer are *to celebrate* and *to dance*.

μέλεος Sept. 779, 876, 878, 947, Ag. 716, Cho. 1007, Suppl. 111; cf. Φ 473, Ψ 795, ε 416.<sup>1</sup>

μέμονι Sept. 686; cf. M 304, Σ 176. This epic-Ionic form is found in Hdt. 6, 84.

μέροπες Suppl. 89 μερόπεσσι λαοῖς; cf. A 250 δύο μὲν γενεαὶ μερόπων ἀνθρώπων; cf. Γ 403, I 340, Λ 28, Σ 342, etc.

μητις Prom. 906, Cho. 626, Suppl. 61, 971; cf. B 169, 636, H 47, Λ 200, Ψ 315, K 226, etc.

μινύθω *to waste away* is used in the lyric passages of tragedy. Sept. 920 δακρυχέων ἐκ φρενὸς ἀ κλαιομένας μου μινύθει; Eum. 374 δόξαι τακόμεναι κατὰ γῆς μινύθουσιν ἄτιμοι; cf. δ 467 μινύθει δέ μοι ἔνδοθεν ἦτορ.

μογέω Ag. 1624, Prom. 275, 603. Homer (transitive), π 19, β 343, τ 483, etc.; (intransitive) Λ 636, M 29, etc.

μωμάω Ag. 277; cf. Γ 412.

νάιος (epic νήϊος) Pers. 279, 336, Suppl. 2, 719; cf. ο 410, ε 384, 498.

νέμεσις Sept. 235 *invidia*; cf. Ξ 80.<sup>2</sup>

νέρθεν Cho. 40, Prom. 152, Pers. 637. Compare ἐνερθε Cho. 125, Eum. 275, etc.; cf. Λ 282, 535, etc.

νηλεῶς Prom. 240, Cho. 242. νηλής Prom. 42. In Prom. 240 M reads ἀλλ' ἀνηλεῶς. The change ἀλλὰ νηλεῶς makes the form correspond to Cho. 242 and to the Homeric phrase. Cf. I 632, II 33, 204, T 229, Δ 348, etc.<sup>3</sup>

νήστις. Homer and Aeschylus use the adjective in the sense of *fasting*—Homer of persons and Aeschylus with abstract nouns. Prom. 574, 600, Cho. 250, Ag. 193, 331, 1017, 1621; cf. Homer, σ 370, etc.

νόστος Pers. 8, 861, 935, Ag. 812, 988 in Homeric sense *return*; cf. B 155, K 509, α 87.<sup>4</sup>

νόστιμος Pers. 261 καὶ τὸς δ' ἀέλπτως νόστιμον βλέπω φάος; cf. α 9 αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἡμᾶρ; Pers. 797, Ag. 343, 618, 1238.

νόσφιν, Suppl. 239, is the only occurrence of the word in tragedy. Cf. I 348, Φ 135.

νωμάω Sept. 3 οἶακα νωμῶν βλέφαρα μὴ κοιμῶν ὕπνῳ; cf. μ 218 νηὶς γλαφυρῆς οἰήϊα νωμᾶς. Compare for thought B 24, ε 270.<sup>5</sup> Compare

<sup>1</sup> Cf. Koster, p. 75.

<sup>2</sup> Cf. Koster, p. 72.

<sup>3</sup> Koster, p. 80.

<sup>4</sup> Koster, p. 34.

<sup>5</sup> Cf. Part III, p. 74.

for figure Pind. P. I 86 νόμα δικάϊω πηδαλίω στρατόν. νωμάω, of weapons, Sept. 542 ἐν σάκει . . . Σφίγγα . . . ἐνώμα; Pers. 321 πολύπονον δόρυ νωμών; Cho. 162 αὐτόκωπα νωμών βέλη; cf. E 594 ἔγχος ἐνώμα, φ 393 τόζον ἐνώμα.

νώνυμος Pers. 1003; cf. Homer, M 70, N 227, etc.

ἄβριμος Sept. 794 ἀνδρῶν ἄβριμων, Ag. 1411 μίσος ἄβριμον ἀστοίς. Homer uses the epithet of Ares, Achilles and Hector, also with the noun ἔγχος. Cf. E 845, Θ 473.

ὀδοιπόρος Ag. 901; cf. Ω 375 ὅς μοι τοῖονδ' ἦκεν ὀδοιπόρον ἀντιβολῆσαι.

οἰζύς (epic οἰζύς) Ag. 756, 1461, Eum. 893, Suppl. 875; cf. Z 285, N 2, θ 529, etc.

οἶος Ag. 131 οἶον (adverb), Pers. 651. M οἶον, Paley οἶον, Wecklein θείον. Cf. B 247, 555, etc. The word remains longer in compounds: Suppl. 795 οἰόφρων.

οἶτος Suppl. 64. Homer, Γ 417, Θ 34, 354, 465.

ὀκρίεις Prom. 282 ὀκριοέσση χθονί, Sept. 300 χέρμαδ' ὀκριοέσσαν; cf. Δ 518 χερμαδίῳ γὰρ βλήτο παρὰ σφυρὸν ὀκρίεντι; Θ 327, M 380, Π 735. ὀλέω, Prom. 564, is an epic word used once by Sophocles (Tr. 1013). Cf. H 18, Θ 279, Λ 150.

ὀλοός Prom. 554, Sept. 768, 974, 975 *funestris fatalis*, Pers. 962, Suppl. 842 (Herm.) *perditus*; cf. Homer, υ 201, Γ 133 *funestris*.

ὀλιγοδρανία Prom. 548; cf. X 337 τὸν δ' ὀλιγοδρανέων προσέφη κορυθαίολος Ἔκτωρ.

ὀλλυμι. This verb is frequent in Aeschylus, especially in the sense *to lose*, which is common in Homer. Ag. 54, Eum. 148; cf. B 115, X 104, Ω 46, etc.

ὀμήγυρις Ag. 4 νυκτέρων ὀμήγυριν, Cho. 10 ὀμήγυρις—γυναικῶν; cf. Υ 142 ἄψ ἵμεν Οἰλυμπόνδε θεῶν μεθ' ὀμήγυριν ἄλλων; cf. h. Merc. 332, Pind. Is. VII (VI) 46 ὀμάγυριν Ζηνός.

ὀμφά (epic ὀμφή) Suppl. 808 ἔνζε δ' ὀμφὰν οὐρανίαν. In Homer the word is usually applied to a divine voice: γ 129 εἰ δ' Ἀχιλεὺς οὐ ταῦτα θεῶν ἐκπέυσεται ὀμφῆς; cf. Pind. N. X 34.<sup>1</sup>

ὀμῶς is used for ὁμοίως in Homer, Theognis, and sometimes in tragedy. Prom. 736, Eum. 389, 692, A 196, I 605.

ὄνομαι Suppl. 336; cf. Ω 241, ε 379, etc.

ὀπάων Suppl. 492, 954, Cho. 769; cf. H 165, P 258, P 610, Ψ 360.

ὀπτήρ. In prose ὀπτήρ has the meaning *eye-witness*, but in Aesch. and in Homer it means *a spy*. Suppl. 185; cf. ξ 261, ρ 430.

ὀρεσκόος Sept. 532. Epic ὀρεσκόος A 268, ι 155; cf. Alcman 60, θῆρες τ' ὀρεσκόοι.

<sup>1</sup>Koster, p. 14.

*δρίνω* Ag. 1631 *ἐξορίνειν*; cf. Homer, B 294, Π 377.  
*δροθύνω* Prom. 200; cf. Φ 312, O 572, ε 292, etc.  
*δρχαμος* Pers. 129; cf. ξ 22, 121, ο 351, π 36, Ξ 102, etc.  
*δρσολοπέιται* Pers. 10; cf. h. Merc. 308 *δρσολοπέυεις*.  
*οἶδας* Ag. 503, Suppl. 1030, Pers. 163; cf. M 192, ν 395.  
*οἶπω* Prom. 982, Sept. 514, Pers. 645, Ag. 678, 1112, Cho. 747, Eum. 590, Fr. 280, 5; cf. B 122, 553, Γ 169, I 148, etc.  
*οἶπως* Prom. 549; cf. B 553, Γ 306, Δ 320, etc.  
*οὔτιδανός* Sept. 361; cf. A 231, etc.  
*ὄφρα* Cho. 359, Eum. 339. The word is used once by Sophocles, but never by Euripides. Cf. B 440, A 118, etc.  
*ὄψ* Suppl. 60; cf. B 182, κ 512, γ 380, ω 535, etc.

*πάγχυ* Sept. 641. The word does not occur elsewhere in tragedy, and the authenticity of this line is questioned. Cf. Ξ 143, M 165, δ 825.

*πάγχαλκος* Sept. 591; cf. θ 403, σ 378.

*παιδνός*. In Ag. 479 the word appears as an adjective. Cf. Homer's use of the noun in φ 21, ω 338.

*παλιμπλάγκτος* Prom. 838; cf. *παλιμπλαγχθείς* A 59, ν 5.

*παλινόρτος* Ag. 149; cf. *παλινόρσος* Γ 33.

*παλίντονος* Cho. 160; cf. θ 266.

*παμμήτωρ γῆ* Prom. 90; cf. Hom. h. XXX 1 *γαίαν παμμήτειραν*.

*παπταίνω* is rare in tragedy, but common in Pindar. Prom. 334; cf. Hom. Δ 200, P 115, Δ 497, etc.<sup>1</sup>; Pind. P. III 22.

*παράορος* Prom. 363 (so M, but some MSS have the epic form *παρήορος*) *καὶ νῦν ἀχρεῖον καὶ παράορον δέμας κείται*; cf. H 156 *ἐκεῖτο παρήορος ἔνθα καὶ ἔνθα*.

*παρειά* is used in the plural in Homer, and is a rare form in prose. Prom. 400 *παρειὰν νοτίοις ἔτεγξα παγαῖς*; Suppl. 70 *δάπτω τὰν ἀπαλὰν Νειλοθερῇ παρειάν*; cf. Σ 123 *παρειάων ἀπαλῶν*.

*παρείπον* Prom. 130 should be compared with Z 337. In the Iliad the antepenult is long (except in A 555), but in Aesch. it is short.

*παρασταδόν* Cho. 983; cf. κ 173, 547, μ 207, etc.

*πάρος* Ag. 1057 (Musgrave for *πυρός*), Prom. 405, Sept. 424, 455, Suppl. 936, Cho. 367; cf. A 573, O 316, M 221, Σ 245, etc.

*παχνόω*. The word is essentially poetic, although it is found in Plutarch and other late prose-writers. Cho. 83 *κρυφαίοις πένθεσιν παχνομένη*; cf. P 112 *τοῦ δ' ἐν φρεσὶν ἄλκιμον ἦτορ παχνοῦται*.

<sup>1</sup> Cf. Koster, p. 43.



πελάζω is used in a causative sense in Prom. 155; cf. γ 291, ο 482.

πελειάς Sept. 294, Suppl. 223; cf. E 778.<sup>1</sup>

πέλω is a poetic word, but is found in late Ionic and Doric prose. Prom. 895, Pers. 526, 792, Ag. 392, 500, 939, 971, 1124, Cho. 304, 534 (Dind.), Eum. 233, 281, 588, 910, Suppl. 81, 240, 339, 458, 620, 784, 801, 988, 1034, 1051.

πέλομαι Eum. 149, 199, Ag. 255, Suppl. 810, 122, Fr. 449, 3<sup>2</sup>; cf. Γ 3, Ψ 431.

πελώριον Prom. 151; cf. E 395, H 208.

πέπων, when it occurs in prose, means *ripe*, but in Homer and in Aeschylus it is used in the sense *kind, gentle*. Ag. 1365, Eum. 66; cf. E 109.

πέρθω Pers. 178, 1056, Sept. 325; cf. Δ 291, M 15, etc.

πήληξ Sept. 106 ὃ χρυσοπήληξ δαίμων (of Ares); cf. N 805 ἀμφὶ δέ οἱ κροτάφοισι φαεινὴ σείετο πήληξ, Θ 308, Π 797. The word χρυσοπήληξ occurs in the following passages: Eur. Phoen. 959, Hom. h. VII 1 "Ares ὑπερμένεται βρισάρματε χρυσεοπήληξ. Aristophanes, in Ran. 1016, makes Aeschylus say that through the 'Septem' he made the citizens: πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας | καὶ πήληκας καὶ κνήμιδας καὶ θυμούς ἐπταβοείους.

πινύσκω Pers. 830; cf. πινύσσειν E 249.

πιφαύσκω Pers. 661, Ag. 23, Cho. 279, Eum. 620. This epic word is used neither by Sophocles nor by Euripides. Cf. κ 478, μ 165, etc.

πνοή for prose πνεῦμα and epic πνοή. Prom. 88, 800, Ag. 192, 654, Sept. 63, 115, Suppl. 136; cf. Δ 622. Aeschylus also uses the prose word πνεῦμα: Prom. 1047, 1086, Pers. 110, Suppl. 167, 176, etc.

πολιαίνομαι Pers. 109 ξμαθον δ' εὐρυνόροιο θαλάσσης πολιαινομένης πνεύματι λάβρω | ἐσορᾶν πόντιον ἄλσος, cf. A 350 θῖν' ἐφ' ἄλδος θαλάσσης πολίης, N 682, etc. Cf. πολίος Suppl. 673 ὃς πολίῳ νόμῳ αἶσαν ὄρθοι.

πολλάκι Suppl. 120, 131, Sept. 227.

πολυδάκρυτος Cho. 333; cf. τ 213.

πολύπλαγκτος Suppl. 571 πολύπλαγκτον ἀθλίαν οἰστροδόνητον 'Ιώ, cf. ρ 425 λῆϊστῆρσι πολυπλάγκτοισιν ἀνῆκεν, υ 195 πολυπλάγκτους ἀνθρώπους.

πολύπυρος Suppl. 555; cf. Δ 756, ο 372, etc.

πόντονδ' Suppl. 34 ἐν ὅχῳ ταχυίρει, πέμψατε πόντονδ', cf. ι 495 δε καὶ νῦν πόντονδε βαλὼν βέλος ἤγαγε νῆα, κ 48 τοὺς δ' αἰψ' ἀρπάξασα φέρειν πόντονδε θύελλα.

<sup>1</sup> Cf. Part III, p. 78.

<sup>2</sup> See Koster, p. 35 ff.

ποτάομαι Suppl. 656, Sept. 84, Ag. 576, 977, Cho. 390, Eum. 378, Fr. 270; cf. B 462.

ποτινίσσομαι Prom. 530; cf. I 381.

πότνια as an epithet of goddesses occurs in Sept. 152 & πότνι' Ἥρα, 887 πότνι' Ἐρινύς, and Cho. 722 & πότνια χθών καὶ πότνι' ἀκτὴ χόματος, cf. A 357, Δ 795, Ω 126, Ξ 197, etc.

πραπίδες Ag. 380, 802, Suppl. 92; cf. A 608, Ω 514, etc.

πρόμος Ag. 200, 410, Eum. 399, Suppl. 904. In Aeschylus and the other tragedians the meaning of the word is *princeps*; in Homer it is equivalent to πρόμαχος. O 293, λ 493, etc.

πτερόεις Suppl. 557, 1000; cf. A 201, B 7, etc.

πτολίπορθος Ag. 783 βασιλεῦ Τροίας πτολίπορθ', cf. Pers. 65 ὁ περσέ-πτολις στρατός, and Ag. 472 πτολίπόρθης; B 278, 728, etc.; Pind. O. VIII 35.

πωλέομαι Prom. 645; cf. A 490, ρ 534, χ 352.

ραίω Prom. 189; cf. ε 221, θ 569, ν 151, Π 339, etc. Cf. διαρραίω Prom. 236.

ρίζω Sept. 105, Cho. 316, Eum. 789; cf. B 802, I 647, etc.

ρίμφα Ag. 407 (the only occurrence of the word in tragedy); cf. Z 511, N 30 and Pind. Is. II 3.

ρύσιπολις Sept. 131 ῥυσίπολις γενοῦ, Παλλὰς, ὃ θ' ἵππιος ποντομέδων ἀναξ, cf. Z 305 Πότνι' Ἀθηναίη, ἔρυσίπολι, διὰ θεάων.

σεύομαι. Aeschylus uses σύθην, συθείς, σύμενος and other forms from σοῦμαι, which is not an epic word. From σεύω we have forms in Ag. 746, Eum. 1007, Próm. 135, Pers. 865, Sept. 942; from σοῦμαι, in Pers. 25, Sept. 31, Suppl. 836, 842; cf. Homer σεύω: O 272, Δ 549, ξ 35, etc.

σκηπτουχία Pers. 297; cf. σκηπτούχος B 86, β 231, etc.

σμερδνός Prom. 355; cf. E 742 Γοργείη—σμερδνή.

στείχω Prom. 81, 708, 1090, Sept. 297, 467, Ag. 81, 1657, Cho. II, I7, 554, 675; cf. Δ 331, I 86, etc.<sup>1</sup>

στενάχω Prom. 99; cf. ε 429, ι 306, A 364, Ψ 60, etc.

στεῦται Pers. 49; cf. Γ 83, λ 584, ρ 525.

στίξ is epic for the prose word στίχος. Sept. 925; cf. Π 173, etc.

στονόεις Prom. 406, Pers. 1053; cf. Θ 159, φ 60, etc.

στροφοδιέομαι Ag. 51 τρόπον αἰγυπίων οἷτ'—στροφοδινοῦνται, cf. στρεφεδινέω found in Homer and in Quintus Smyrnaeus (13. 6); Π 792 στρεφεδίνηθεν δέ οἱ ὄσσε.

<sup>1</sup> Cf. Koster, pp. 37, 38.

τάρβος Suppl. 736, Sept. 289, Pers. 696, Ag. 858, Cho. 547; cf.  $\Omega$  152, 181.

ταρφύς Sept. 535; cf.  $\Delta$  387,  $\Theta$  472, etc. It is to be noted that *ταρφύς* follows the epic usage in having no feminine form.

τάχα in Homer is used only of time. For this epic use cf. Sept. 261, 659, Ag. 489, 1161, 1172, 1649, Cho. 305, 965, Eum. 419, 454, 597, 729, Suppl. 862; cf.  $\Lambda$  205, etc.

τέθηπα ἔταφον Pers. 1000. Homer *ταφών*: I 193,  $\pi$  12, etc.

τελέθω Suppl. 691, 1040, Ag. 100, 466; cf.  $\eta$  282, 293, I 441, etc. This epic word does not occur in Sophocles.

τέκος Suppl. 347, Sept. 203, 677, Eum. 534; cf.  $\Sigma$  63,  $\chi$  453,  $\Omega$  36, etc.

τέρην Suppl. 998; cf.  $\Gamma$  142,  $N$  180.

τέτμον Suppl. 807. *τέτμω* is Hermann's emendation for *τέμνω* of the MSS. The word occurs nowhere else in tragedy. Cf.  $\Delta$  293,  $Z$  515, etc.

τεύχω is found in all epic and lyric poetry, but is rare in Sophocles and Euripides. Sept. 388, 835, Prom. 1090, Pers. 189, Ag. 150, 731, 751, 970, Cho. 730, Eum. 125, 353, 668, 802, Suppl. 86, 306<sup>1</sup>; cf.  $\kappa$  6,  $\sigma$  350, etc.

τίω Sept. 77, 775, Ag. 259, 531, 706, 775, 942, Cho. 629, Eum. 171, 948, Suppl. 853, 1037; cf. I 238.

τλητός Prom. 1065; cf.  $\Omega$  49.<sup>2</sup>

τρομέων Prom. 542, Pers. 64; cf.  $\eta$  151 and Q. Sm. 12. 506. The word is used neither by Sophocles nor Euripides.

τλήμι (τλάω) Suppl. 240, 326, 429, Prom. 657, 704, Ag. 224, 1290, 1453, Cho. 433, 753, Sept. 756; cf.  $B$  299,  $E$  383.

ύδρηλός Pers. 613, Suppl. 793; cf.  $\epsilon$  133.

ύπερθρώσκω Ag. 297, 827, Suppl. 874. With Ag. 827 *ύπερθορών* δὲ πύργον ὤμησθης λείων compare  $E$  161 ὡς δὲ λείων ἐν βουσι θορών ἐξ αὐχένα ἄξη.

ύπέρτατος Pers. 155 & βαθυζώνων ἀνασσα Περσίδων υπεράττη, Suppl. 672 Ζήνα—τὸν Ξένιον δ' ύπέρτατον, cf.  $M$  381,  $\Psi$  451; cf. O. IV 1 ἐλατήρ ύπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ.

ύψήγορος Prom. 318; cf. epic ύψαγόρης:  $\alpha$  385,  $\beta$  85, 303,  $\rho$  406, etc.

ύπέροχον Prom. 429,  $M$  ύπειρ; cf.  $Z$  208 αἰὲν ἀριστεύειν καὶ ύπέιροχον ἔμμεναι ἄλλων.

<sup>1</sup> Cf. Koster, p. 46.

<sup>2</sup> Cf. Koster, p. 77.

φάσανον Ag. 1262 θήγουσα φωὶ φάσανον, cf. Ψ 824, λ 424.

φάτις is a poetical word used also by Herodotus. In Aeschylus the word is used as *dictum* or *sermo* Sept. 841, Pers. 227, 521, Ag. 456, 611, 1132, Eum. 380; as *fama* Ag. 9, 276, 631, 868, Cho. 736, 839, Suppl. 294; as *lingua* Ag. 1254. In Homer the word is used as *sermo* and *fama*; cf. φ 323, ζ 29, ι 460.<sup>1</sup>

φέριστος Sept. 39; cf. ζ 123, ω 387, α 405, ι 269, etc.

φέρτερος Prom. 768; cf. A 176, Γ 431, P 168. etc.; Pind. Is. VII 33.

φλεγέθω Suppl. 87 πάντα τοι φλεγέθει, cf. P 738 πῦρ, τό τ' ἐπεσσύμενον πόλιν—φλεγέθει, Ψ 197 ὄφρα τάχιστα πυρὶ φλεγεθόιατο νεκροί.

χαμάδις Sept. 357. This is the only occurrence of the word in tragedy. Cf. ζ 147.

χάρμα Pers. 1034 χάρματα δ' ἐχθροῖς, Ag. 266 πεύσει δὲ χάρμα μείζον ἐλπίδος κλύειν, Eum. 983 χάρματα δ' ἀντιδιδόειν κοινοφιλεῖ διανοία, cf. Ψ 342, ζ 185, etc.

χερμάδ' Sept. 300. Homer χερμάδιον, cf. ὀκρίσεις.<sup>2</sup>

χρίμπω Prom. 713, Eum. 185, Suppl. 790, Sept. 84. κ 516 is the only case where the simple verb occurs in Homer, but the compounds are frequent.

ώκύπτερος, Suppl. 734, is used of ships. Cf. N 62 ὥστ' ἱρηξ ὀκύπτερος ὥρτο πέτεσθαι.

ὥστε in the sense of ὥς is found often in Aeschylus. Prom. 452, Sept. 62, Pers. 424, Ag. 628, 884, 1671, Cho. 421, Suppl. 751, Fr. 33.

<sup>1</sup> See Koster, p. 14.

<sup>2</sup> See p. 52.

## PART III.

## TRACES OF EPIC INFLUENCE IN

- a. SYNTAX.
- b. SUBJECT-MATTER.
- c. STYLE.
  - 1. Phrases.
  - 2. Figures.

## SYNTAX.

Passages will now be noted in which the Aeschylean syntax differs from the Attic norm and can be paralleled by Homeric usage.

Uses of the Cases.—Accusative. In Pers. 159 the accusative occurs after a verb of motion without a preposition. *ικάνω χρυσεοστόλμους δόμους*, cf. E 868 *ἵκανε Ὀλυμπον*, ο 216, etc. Genitive. Cho. 183 *καὶ μοὶ προσέστη καρδίας κλυδώνιον | χολῆς*. Mr. Sidgwick regards *καρδίας* as the epic local genitive.<sup>1</sup> Cf. Cho. 389 *φρενὸς οἶον ἔμπας ποτᾶται*, Ag. 1056 *τὰ μὲν γὰρ ἐστίας μεσομφάλου | ἔστηκεν ἤδη μῆλα*. Klausen's explanation of *ἐστίας* as genitive of place is opposed by Paley, who says: "It seems best with Peile and Conington to explain 'for as regards the family altar' (or 'the things belonging to the family altar')." If the local genitive occurs at all in Aeschylus (as Paley admits in his note on Cho. 389), it seems best to regard all the passages cited as examples of its use.

In Cho. 763 occurs an instance of the epic use of the genitive for the person about whom something is heard.<sup>2</sup> *τεθνηκότος δὲ νῦν τάλαινα πεύθομαι*, cf. P 102 *εἰ δέ που Αἴαντός γε βοὴν ἀγαθοῖο πυθοίμην*. The somewhat unusual use of *βλάπτειν* in the sense *to hinder*, with the genitive of separation (Ag. 120), may be closely paralleled in Homeric usage. Ag. 120 *βλαβέντ' αἰσθίων δρόμων*; cf. α 195 *ἀλλὰ νῦν τὸν γε θεοὶ βλάπτουσι κελεύθου*.

Locative. The locative case survives in Suppl. 772 *ἔρμῃ*, Ag. 27, 718, 862 *δόμοις*, Cho. 167 *τάφῳ*, and Pers. 976 *χέρσῳ*. *δόμοις* Ag. 578 and Cho. 885 are also cited, but both may be better explained as datives.

Use of prepositions. *ἐν*. Mr. Sidgwick, in his note on Cho. 36 *γυναικείουσιν ἐν δόμασιν βαρὺς πίτνων*, cites the use of *ἐν* with the dative, instead of *εἰς* with the accusative, after a verb of motion, as

<sup>1</sup> Monro, Hom. Gram., §149.

<sup>2</sup> Monro, §151, d, 2.

epic. With this passage should be compared Ag. 565 *εὔτε πόντος ἐν μεσημβριναῖς κοίταις—εὗδοι πεσών*, Ag. 1128 *πίτνει δ' ἐν ἐνύδρῳ τεύχει*, Ag. 1172 *ἐγὼ δὲ θερμόνους τάχ' ἐν πέδῳ βαλῶ*, Eum. 787 *κηλίδας ἐν χώρᾳ βαλεῖ*, 858 *σὺ δ' ἐν τόποισι τοῖς ἐμοῖσι μὴ βάλης*, Eum. 781 *ἐν γὰρ—ἰὸν—μεθείσα*, and Ag. 1450 *μόλοι τὸν αἰεὶ φέρουσ' ἐν ἡμῖν | μοῖρ' ἀτέλετον ὕπνον*. In Cho. 952 *ὀλέθριον πνέουσ' ἐν ἐχθροῖς κότον, ἐν*, the reading of M, is retained by Franz, Dindorf, Klausen, Peile and Wecklein, but Schutze and Paley read *ἐπ'*.

*ἐπί*. Wecklein notes the unusual force of the preposition in Sept. 714 *μή 'λθης ὁδοὺς σὺ τάσδ' ἐφ' ἐβδόμαις πύλαις*, and compares E 327 *μησὶν ἐπὶ γλαφυρῇσιν ἐλαυνέμεν*. Paley's comment on the case is as follows: "The dative is rather unusual (i. e. *ὥστε εἶναι ἐπὶ*), but was probably preferred, to avoid ambiguity with *τάσδε*." In support of Paley's interpretation, o 499 *ἐκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλάσσης* should be compared, where the idea of motion is supplemented by the idea of rest at the place reached.<sup>1</sup>

Subjunctive. Conditional sentences. The following conditions expressed by *εἰ* and the subjunctive occur in Aeschylus: Suppl. 91 *κορυφᾷ Διὸς εἰ κρανθῇ πρᾶγμα τέλειον*, 400 *εἴ πού τι μὴ τοῖον τύχη*, Pers. 791 *μηδ' εἰ στρατεύμα πλείον ἢ τὸ Μηδικόν*, Ag. 1328 *εἰ δὲ δυστυχῇ*, and Eum. 234 *εἰ προδῶ σφ' ἐκόν*. With these should be compared the instances of conditional relative clauses expressed by the subjunctive without *ἄν*: Suppl. 124 *ὁπόθι θάνατος ἀπῇ*, Eum. 211 *τί γάρ, γυναικὸς ἦτις ἄνδρα νοσφίσῃ*, Eum. 661 *ἔσωσεν ἔρνος, οἷσι μὴ βλάβῃ θεός*, Eum. 336 *θνατῶν τοῖσιν ἀνουργαίαι ξυμπέσωσιν μάταιοι*, Eum. 618 *ὃ μὴ κελεύσῃ Ζεὺς 'Ολυμπίων πατήρ* (where Goodwin reads *κελεύσῃ* and Paley *κελεύσαι* for MSS *κελεύσει*), Ag. 766 *φιλεῖ δὲ τίττειν "Υβρις μὲν παλαιὰ νεά- | ζουσιν ἐν κακοῖς βροτῶν | "Υβριν τότ' ἢ τόθ' ὅτε τὸ κύριον μόλῃ* (where Klausen reads *ὅτε* for MSS *ὅταν*), Sept. 338 *πολλὰ γάρ, εὔτε πτόλις δαμασθῇ*, Sept. 818 *ἔξουσι δ' ἦν λάβωσιν ἐν ταφῇ χθόνα*. These constructions can be traced to the Homeric usage in similar clauses.<sup>2</sup> *εἰ* with the subjunctive occurs frequently in Homer in anticipatory conditions, whether general or particular, and in the general conditions is preferred to *ἐάν*. In corresponding conditional relative clauses the same holds true, the subjunc-

<sup>1</sup> Prepositions in Aeschylus are frequently separated by tmesis from the verbs with which they are compounded; e. g. *ἀπό* Ag. 165; *ἐπί* Pers. 669, Eum. 378, Cho. 395; *σύν* Cho. 460, 908, Ag. 586; *ὑπό* Prom. 574, 877, Ag. 449, 1215; *ὑπαί* Ag. 944; *διά* Sept. 789; *ἀμφί* Pers. 457.

<sup>2</sup> Trans. A. P. A. XXII, p. 90. Conditional Sentences in the Greek Tragedians, by Prof. Clapp.

tive without *ἄν* being especially frequent in relative clauses corresponding to general anticipatory conditions, or to the "present general" conditions of Mr. Goodwin's classification.<sup>1</sup> The fact, moreover, that Pindar uses *εἰ* with the subjunctive, never *ἐάν*, and that Callinus, Tyrtaeus, Solon and Theognis occasionally employ the construction, favors the further conclusion that the usage of Aeschylus is not merely a Homeric reminiscence, but an actual survival of the epic construction.

Optative. Prom. 292 οὐκ ἔστιν ὅτῳ μείζονα μοῖραν | νείμαιμ' ἢ σοι, Ag. 620 οὐκ ἔσθ' ὅπως λέξαιμι τὰ ψευδῆ καλά, Cho. 172 οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείραιτό νιν, cf. Cho. 595 τίς λέγοι, etc. Ag. 1374-6 πῶς γάρ τις ἐχθροῖς ἐχθρὰ πορσύνων, φίλοις | δοκοῦσιν εἶναι, πημονὴν ἀρκύστατον | φράξειεν ὕψος κρείσσον ἐκπηδήματος, Elmsley emends and reads ἀρκύστατ' ἄν, but this gives *ἄν* a very unusual position. It is impossible for us to give, even in outline, the various opinions presented by Mr. Earle,<sup>2</sup> Mr. Sidgwick,<sup>3</sup> Mr. Goodwin<sup>4</sup> and others<sup>5</sup> in regard to these optatives. It will be sufficient, however, to refer to Mr. Hale's summary of the discussion in the last volume of the Transactions of the American Philological Association.<sup>6</sup> If the tentative conclusion there reached, that the verbs in question are potentials in the strict sense, should be firmly established, the citation of these passages as instances of the effect of epic construction on the syntax of Aeschylus will not have proved irrelevant. Examples of the potential optative without *ἄν* may be found in the following verses from the Iliad: T 321, K 247, 557; cf. B 687.

In the poets, especially in Homer, the simple optative may express a command or a prohibition in a sense approaching that of the imperative.<sup>7</sup> Examples of this use are found in Aeschylus in Prom. 1049 and 1051, Ag. 945 and Cho. 889; cf. A 791 and δ 735.

The optative with *εἰ* occurs in a wish in Sept. 260 αἰτουμένῳ μοι κοῦφον εἰ δοίης τέλος. This construction is found four times in Homer: K 111, O 571, Π 559, Ω 74.<sup>8</sup>

<sup>1</sup> Cf. G., M. T., §§468, 538, 453, 539.

<sup>2</sup> Class. Review, March, 1892.

<sup>3</sup> Sidgwick, Ag. 620, n.

<sup>4</sup> G., M. T., App. I, p. 384.

<sup>5</sup> Jebb, O. C., §170, n. and App. I; Verrall, Ag. 620, n.

<sup>6</sup> W. G. Hale, Deliberatives in Greek: Trans. A. P. A., vol. XXIV, pp. 156-205, especially p. 202.

<sup>7</sup> G., M. T., §725.

<sup>8</sup> Ibid., §723.

Infinitive. The infinitive is used instead of the imperative in Prom. 712 οἷς μὴ πελάζειν,<sup>1</sup> cf. A 20, 582, B 10, etc. In Sept. 75 μήποτε σχεθεῖν and 253 θεοὶ πολῖται μὴ με δουλείας τυχεῖν, the infinitive is employed to express a wish or prayer<sup>2</sup>; cf. B 413.

A few points in regard to the syntax of the article remain to be noticed. With participles the article is omitted in Suppl. 123, 443, Ag. 38, 59, Sept. 274, Eum. 960; cf. υ 79 ὥς ἐμ' αἰστώσειαν 'Ολύμπια δώματ' ἔχοντες.

The epic position of the article is noted by Sidgwick in Cho. 278 τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μειλίγματα, cf. Ag. 1056 τὰ μὲν γὰρ ἐστίας μεσομφάλου, ἔστηκεν ἤδη μῆλα, Cho. 639 τὸ δ' ἄγχι πνευμόνων ξίφος, cf. A 383 τὰ δ' ἐπώχετο κῆλα θεοῖο.

#### SUBJECT-MATTER.

The study of the tragedies of Aeschylus undertaken in this paper has in general been confined to the traces of epic influence in the expression of thought, not in the thought itself. Although it is impossible for us to enter upon any discussion of the religion of Aeschylus as compared with that of Homer, or to compare the two poets in regard to their treatment of myths, a few parallel passages will be cited that may often prove similar in expression as well as in thought, and may perhaps be of some value as material for a more careful study of the themes they suggest. The references that have to do with religious rites will be given first.

Offerings and prayer to gods. Suppl. 23 ὦ πόλις, ὦ γῆ καὶ λευκὸν ὕδωρ, | ὑπατοὶ τε θεοὶ καὶ βαρύτιμοι | χθόνιοι θήκας κατέχοντες. This invocation to the avenging deities should be compared with Γ 276 Ζεῦ πάτερ, Ἰδθ'εν μεδέων, κύδιστε μέγιστε, | Ἡελίος θ' ὅς πάντ' ἐφορᾷς καὶ πάντ' ἐπακούεις | καὶ ποταμοὶ καὶ γαῖα, καὶ οἱ ὑπένερθε καμόντας | ἀνθρώπους τίνυσθον.

Sept. 477 ἀλλ' ἡ θανὼν τροφεία πληρώσει χθονί, Cho. 6 πλόκιμον Ἰνάχῳ θρεπτήριον. With these references to the payment of "nurture-gifts," the following passages from Homer should be compared: Δ 477 οὐδὲ τοκεῦσιν | θρέπτρα φίλοις ἀπέδωκε and Ψ 141 στάς ἀπάνευθε πυρῆς ξανθὴν ἀπεκείρατο χαίτην | τὴν ῥα Σπερχεῖῳ ποταμῷ τρέφε τηλεθώσαν.

Sept. 723. Ἐρινύς is here referred to as the hearer of prayer: πατρὸς εὐκαΐαν Ἐρινύν; cf. I 571 τῆς δ' ἡεροφώϊτις Ἐρινύς | ἔκλυεν ἔξ Ἐρέβessφιν.

<sup>1</sup> G., M. T., §784.

<sup>2</sup> Ibid., §785.



Pers. 610 φέρουσ', ἄπερ νεκροῖσι μελικτήρια, | βοός τ' ἀφ' ἀγνῆς λευκὸν  
εὐποτον γάλα | τῆς τ' ἀνθεμουργοῦ στάγμα παμφαῆς μέλι | λιβάσιν ὑδρηλαῖς  
παρθένου πηγῆς μέτα | ἀκήρατον τε μητρὸς ἀγρίας ἄπο | ποτὸν, παλαιᾶς  
ἀμπέλου γάνος τόδε. κ 518 describes a similar libation offered to the  
dead: ἀμφ' αὐτῷ δὲ χοῖν χεῖσθαι πᾶσιν νεκύεσσιν | πρῶτα μελικρήτω  
μετέπειτα δὲ ἡδεῖ οἶνω | τὸ τρίτον αὖθ' ὕδατι· ἐπὶ δ' ἄλφιστα λευκὰ παλύνειν.

Pers. 638 νέρθεν δῖρα κλύει μου; cf. Ω 592 ff. Μή μοι Πάτροκλε σκυδμαι-  
νέμεν, αἶ κε πύθῃαι | εἰν Ἀἰδὸς περ ἐὼν ὅτι Ἑκτορα δῖον ἔλυσσας | πατρὶ φίλω.

Offering of πέπλος. Sept. 101 πέπλων καὶ στεφάνων πότ', εἰ μὴ νῦν,  
ἀμφὶ λειάν' ἔξομεν, cf. Z 87 ἡ δὲ ξυνάγουσα γεραίᾶς | νηὶν Ἀθηναίης  
γλαυκώπιδος ἐν πόλει ἄκρῃ | οἷξασα κληῖδι θύρας ἱεροῖο δόμοιο | πέπλον . . .  
θεῖναι Ἀθηναίης ἐπὶ γούνασιν ἡὔκομοιο.

In regard to the position of the victim in the sacrifice, it is interesting to compare the description of the sacrifice of Iphigeneia with passages from Homer. Ag. 233 δίκαν χιμαῖρας ὑπερθε  
βωμοῖ | πέπλοις περιπετῇ παντὶ θυμῷ | προνοπῇ λαβεῖν ἀέρην, cf. γ 453  
οἱ μὲν ἔπειτ' ἀνελόντες ἀπὸ χθονὸς εὐρυοδείης | ἔσχον· ἀτὰρ σφάξεν Πεισίσ-  
τρατος, ὄρχαμος ἀνδρῶν (cf. Eur. El. 813, I. A. 1022, Lucr. I 85). In connection with these offerings to the gods, it may be well to note the references to the oracle at Dodona and to the fillets of Apollo's priests and priestesses. Prom. 832 τὴν αἰπύνωντόν τ' ἀμφὶ  
Δωδώνην, ἵνα | μαντεῖα θωκός τ' ἐστὶ Θεσπρωτοῦ Διὸς | τέρας τ' ἄπιστον αἶ  
προσήγοροι δρύες, cf. ξ 327 τὸν δ' ἐς Δωδώνην φάτο βήμεναι, ὅφρα θεοῖο |  
ἐκ δρυὸς ὑψικόμοιο Διὸς βουλὴν ἐπακούσαι, Π 233 Ζεῦ ἄνα, Δωδωναίε,  
Πελασγικέ, τηλόθι ναίων | Δωδώνης μεδέων δυσχειμέρου, Ag. 1264 τί δῆτ'  
ἐμαντῆς καταγέλωτ' ἔχω τάδε | καὶ σκήπτρα καὶ μαντεῖα περὶ δέρῃ στέφη.

Death, and the punishment of sin. The passages cited below are of interest in showing that many of the conceptions on which Aeschylus based his ideas of the law of righteousness, and of the stern necessity that demands the penalty for every violation of this law, were found in the early Homeric religion. The nature of the life beyond the present, the punishment of sin, and the omnipotence of Fate are the special themes of the passages that are quoted.

Cho. 356 κατὰ χθονὸς ἐμπρέπων | σεμνότιμος ἀνάκτωρ | πρόπολός τε τῶν  
μεγίστων | χθονίων ἐκεῖ τυράννων; cf. λ 485 νῦν αὖτε μέγα κρατεῖς νεκύ-  
εσσιν | ἐνθάδ' ἐὼν· τῷ μήτι θανὼν ἀκαχίζεν Ἀχιλλεῦ.

Cho. 323-6 τέκνον φρόνημα τοῦ | θανόντος οὐ δαμίζει | πυρὸς μαλερὰ  
γνώθος | φαίνει δ' ὕστερον ὀργάς; cf. λ 220 ἀλλὰ τὰ μὲν τε πυρὸς κρατερόν

μένος αἰθομένοιο | δαμνᾷ, ἐπεὶ κε πρῶτα λίπη λεύκ' ὅστέα θυμὸς | ψυχὴ δ' ἤντ' ὄνειρος ἀποπταμένη πεπότηται.

Punishment of sin. Cho. 382 Ζεῦ Ζεῦ κάτωθεν ἀμπέμπων | ὑστερό-  
ποιον ἄταν | βροτῶν τλάμονι καὶ πανούργῳ χειρί; cf. Δ 160 εἴπερ γάρ τε καὶ  
αὐτίκ' Ὀλύμπιος οὐκ ἐτέλεσεν, | ἔκ τε καὶ ὄψ' ἐτελεί σὺν τε μεγάλῳ ἀπέτισαν |  
σὶν σφῆσιν κεφαλῇσι γυναῖξί τε καὶ τεκέεσσιν.

A reference to the divine power that determines that vengeance shall be wrought occurs in Ag. 1284, when Cassandra declares the will of the gods concerning Orestes: ὁμώμοται γὰρ ὄρκος ἐκ θεῶν μέγας | ἄξειν νιν ὑπτίασμα κειμένου πατρός; cf. a 37 ff. Hermes warned Aegisthus of the fate that would befall him: ἐπεὶ πρό οἱ εἵπομεν ἡμεῖς | Ἑρμείαν πέμψαντες εὐσκοπον Ἀργειφόντην, | μήτ' αὐτὸν κτείνειν μήτε μνάσθαι ἄκοιτιν' | ἐκ γὰρ Ὀρέσταις τίσις ἔσσεται Ἀτρεΐδαο | ὀππότεν ἂν ἡβήσῃ τε καὶ ἥς ἱμεῖρεται αἴης, cf. Cho. 910 ἡ Μοῖρα τούτων, ὦ τέκνον, παραιτία, Τ 86 ἐγὼ δ' οὐκ αἰτιός εἰμι ἀλλὰ Ζεὺς καὶ Μοῖρα καὶ ἡεροφῶιτις Ἑρινύς.

Tartarus in Prom. 152 is regarded as beneath the earth: εἰ γὰρ μ' ὑπὸ γῆν νέρθεν θ' Αἰδοῦ τοῦ νεκροδέγμονος | εἰς ἀπέραντον Τάρταρον ἦκεν, Θ 13 ἥ μιν ἐλὼν ῥίψω ἐς Τάρταρον ἡρόεντα | τῆλε μάλ' ἦχι βάθιστον ὑπὸ χθονὸς ἐστὶ βέρεθρον, cf. Prom. 219 ἐμαῖς δὲ βουλαῖς Ταρτάρου μελαμβαθῆς κευθμῶν καλύπτει τὸν παλαιγενῆ Κρόνον, cf. Ξ 203 ὅτε τε Κρόνον εὐρύποα Ζεὺς | γαίης νέρθε καθέισε καὶ ἀτρυγέτοιο θαλάσσης, Θ 480.

In Pers. 629 the king of those below the earth is invoked: ῤῆ τε καὶ Ἑρμῇ, βασιλεῦ τ' ἐνέρων, | πέμψατ' ἐνερθε ψυχὴν ἐς φῶς, cf. Ο 188 Ζεὺς καὶ ἐγὼ τρίτατος δ' Αἰδῆς, ἐνέροις ἀνάσσω, Υ 61 ἔδδειςαν δ' ὑπένερθεν ἀναξ ἐνέρων Αἰδωνεύς, cf. H. Cer. 34 ἀναξ ἐνέρων Αἰδωνεύς.

The following references to religious thought and customs do not fall under any of the classifications given above:

Prom. 906. Man cannot escape God's knowledge: τὰν Διὸς γὰρ οὐχ ὀρῶ | μῆτιν ὅπα φύγοιμ' ἄν, cf. Θ 143 ἀνὴρ δὲ κεν οὔτε Διὸς νόον εἰρύσσαιτο, | οὐδὲ μάλ' ἴφθιμος, ἐπειὶ πόλυ φέρτερός ἐστιν.

Prom. 1032 ψευδηγορεῖν γὰρ οὐκ ἐπίσταμαι στόμα | τὸ Δίον, ἀλλὰ πᾶν ἔπος τελεῖ, Α 526 οὐ γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλὸν | οὐδ' ἀτελεύτητον, ὅ τι κεν κεφαλῇ κατανεύσω.

Cho. 568. Reverence is due suppliants: τί δὲ πύλαισι τὸν ἱκέτην ἀπείργεται Αἰγισθος, εἴπερ οἶδεν ἐνδημος παρών; cf. α 119 βῆ δ' ἰθὺς προθύροιο, νεμεσσήθη δ' ἐνὶ θυμῷ | ξείνον δηθὰ θύρῃσιν ἐφεστάμεν, cf. η 159, θ 546.

Cho. 1037. The murderer is an exile: φεύγων τόδ' αἶμα κοινόν, Eum. 656 ποία δὲ χέρνιψ φρατέρων προσδέξεται; cf. Ω 481, ψ 118.

In any comparison between the subject-matter of the tragedies of Aeschylus and that of the Homeric poems, one of the first themes to suggest itself must be the treatment of the Homeric myths in Aeschylus. Several treatises on this question have already been referred to, but no attempt can be made in this paper to discuss the theories they support, nor to reproduce the material upon which they are based. A few parallels, however, between the myths of Homer and of Aeschylus, together with some more general references to Homeric mythology, will be cited below.

References to gods and heroes.—The description of the abode of *Pan*, found in Pers. 448, suggests a parallel from the Homeric hymns. Pers. 448 νῆσός τις ἐστὶ πρόσθε Σαλαμῖνος τόπων | βαιά, δύσορμος νασὶν, ἣν ὁ φιλόχορος | Πὰν ἐμβατεύει ποντίας ἀκτῆς ἐπι. Hom. h. 19. 6 ὃς πάντα λόφον νιφόεντα λέλογχε | καὶ κορυφὰς ὀρέων καὶ πετρήεστα κέλευθα.

The characterization of *Atlas* given in Prom. 349 should be compared with a 53. Prom. 349 ἔστηκε κίον' οὐρανοῦ τε καὶ χθονὸς | ὧμοις ἐρείδων, cf. a 53 ἔχει δὲ τε κίονας αὐτὸς | μακρὰς, αἱ γαῖάν τε καὶ οὐρανὸν ἀμφὶς ἔχουσιν.

In placing *Typhoeus* in Cilicia, Aeschylus differs from the Homeric tradition. Prom. 351 τὸν γηγενῇ τε Κιλικίων οἰκῆτορα | ἄντρων ἰδὼν ἔκτειρα, δάϊον τέρας | ἑκατογκάρανον πρὸς βίαν χειρούμενον, cf. B 783 εἰν Ἀρίμοις, ὅθι φασὶ Τυφώεος ἔμμεναι εὐνάς, cf. Pind. P. I 15.

*Teiresias*. Sept. 24 νῦν δ' ὥς ὁ μάντις φησὶν οἰωνῶν βοτῆρ | ἐν ὧσι νωμῶν καὶ φρεσὶν πυρὸς δίχα | χρηστηρίου δριμύτας ἀψευδεῖ τέχνη, cf. κ 537, λ 50, 89, 479, μ 272, etc.

*Tydeus*. Sept. 424 γίγας ὃδ' ἄλλος τοῦ πάρος λελεγμένου | μείζων. Kapaneus is here described as a taller man than Tydeus. For a similar reference to the stature of Tydeus cf. E 801 Τυδεὺς τοι μικρὸς μὲν ἦεν δέμας ἀλλὰ μαχητής. The description of Tydeus in Sept. 571 ff. should be compared with that in Δ 370 ff. Sept. 571 τὸν ἀνδροφόντην, τὸν πόλεως ταράκτορα | μέγιστον Ἄργει τῶν κακῶν διδάσκαλον | Ἑρινύος κλητῆρα, πρόσπολον Φόβου | κακῶν τ' Ἀδράστω τῶνδε βουλευτήριον. Δ 372 οὐ μὲν Τυδεΐ γ' ὄδω φίλον πτωσακαζέμεν ἦεν, | ἀλλὰ πολὺ πρὸ φίλων ἐτάρων δηΐοισι μάχεσθαι, | ὥς φάσαν οἳ μιν ἴδοντο πονεύμενον· οὐ γὰρ ἔγωγε | ἦντησ' οὐδὲ ἴδον· περὶ δ' ἄλλων φασὶ γενέσθαι.

*Amphiaraus*. Sept. 568 ἔκτον λέγοιμ' ἄν ἄνδρα σωφρονέστατον | ἀλήν τ' ἄριστον, μάντιν Ἀμφιάρεω βίαν, cf. ο 244 ff. αὐτὰρ Ὀϊκλείης λαοσσόον Ἀμφιάραον | δν περὶ κῆρι φίλει Ζεὺς τ' αἰγίοχος καὶ Ἀπόλλων | παντοίην φιλόττη' οὐδ' ἔκετο γήραος οὐδὸν | ἀλλ' ὄλετ' ἐν Θήβησι γυναίων εἵνεκα δῶρων.

*Oedipus*. Aeschylus follows the epic tradition that Oedipus was buried at Thebes: Sept. 1004 σῆμα πατρὶ πάρευνον. Contrast the treatment of the myth in Sophocles, and compare ψ 679 ὅς ποτε Θήβας δ' ἦλθε δεδουπότος Οἰδιπόδαο | ἐς τάφον.

In the development of the tragedy of the house of *Agamemnon*, many close parallels with the Homeric legend occur. The opening passage describing the watch that has been kept for a year should be compared with the account of Agamemnon's return, given in the *Odyssey*. Ag. 1-3 Θεοὺς μὲν αἰτῶ τῶν δ' ἀπαλλαγὴν πόνων | φρουρὰς ἐτείας μῆκος, ἣν κοιμώμενος | στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην, etc., cf. δ 524 ff. τὸν δ' ἄρ' ἀπὸ σκοπιῆς εἶδε σκοπὸς, ὃν ῥα καθείσεν | Αἴγισθος δολόμητις ἄγων, ὑπὸ δ' ἔσχετο μισθὸν | χρυσοῦ δοιὰ τάλαντα· φύλασσε δ' ὄγ' εἰς ἐνιαυτὸν, | μὴ ἐ λάθοι παριῶν, μνήσαιο δὲ θούριδος ἀλκῆς. Upon this passage from the *Odyssey* Mr. Verrall bases his theory in reference to the interpretation of the Agamemnon.<sup>1</sup>

Paris's desire to obtain Helen's wealth is frequently referred to in Homer. Ag. 532 ff. Πάρις γὰρ οὔτε συντελὴς πόλις | ἐξεύχεται τὸ δρῆμα τοῦ πάθους πλέον· | ὀφλὼν γὰρ ἀρπαγῆς τε καὶ κλοπῆς δίκην, etc., cf. γ 67 ff. Paris replies to Hector: νῦν αὖτ' εἰ μ' ἐθέλεις πολεμίζειν ἤδὲ μάχεσθαι | ἄλλους μὲν κάθισον Τρῶας καὶ πάντας Ἀχαιοὺς, | αὐτὰρ ἔμ' ἐν μύσῳ καὶ ἀρρήφιλον Μενέλαον, | συμβάλετ' ἀμφ' Ἑλένη καὶ κτήμασι πᾶσι μάχεσθαι.

The reference to the shipwreck of Menelaus, Ag. 655 ff., should be compared with γ 279 ff.

The choral song: ὁ χρυσαμοιβὸς δ' Ἄρης σωμάτων | καὶ ταλαντοῦχος ἐν μάχῃ δορὸς | πυρωθὲν ἐξ Ἴλίου | φίλοισι πέμπει βαρὺ | ψῆγμα δυσδάκρυτον ἀντ- | ἥνορος σποδοῦ γεμίζων λείβητας εὐθέτου (Ag. 436 ff.), suggests H 333 ff. ἀτὰρ κατακείμεν αὐτοὺς | τιτθὸν ἀποπρὸ νεῶν, ὥς κ' ὅστέα παισὶν ἕκαστος | οἴκαδ' ἄγῃ, ὅτ' ἂν αὐτε νεώμεθα πατρίδα γαίαν.

Unwillingness of Odysseus to sail. Ag. 841 μόνος δ' Ὀδυσσεὺς, ὅσπερ οὐχ ἐκὼν ἔπλει, cf. ω 115 ff. ἣ οὐ μέμνη ὅτε κεῖσε κατῆλυθον ὑμέτερον δῶ | ὀτρυνέων Ὀδυσῆα σὺν ἀντιθέῳ Μενελάῳ | Ἴλιον εἰς ἄμ' ἔπεσθαι εὖσσέλμων ἐπὶ νηῶν;

Death of Cassandra. Ag. 1160 νῦν δ' ἀμφὶ Κωκυτὸν τε κἀχερουσίους ὄχθους ἔοικα θεσπιδῆσειν τάχα, cf. λ 421 οἰκτροτάτην δ' ἤκουσα ὅπα Πριάμοιο θυγατρὸς, Κασσάνδρης, τὴν κτεῖνε Κλυταιμνήστρη δολόμητις ἀμφ' ἐμοί.

Death of Agamemnon. Ag. 1231 θῆλυς ἄρσενος φονεὺς | ἐστίν. τί νιν καλοῦσα δυσφιλὲς δάκος | τύχοιμ' ἄν. Cf. α 35, where the murder

<sup>1</sup> Cf. Verrall, *Agamemnon*, 2, note.

is attributed to Aegisthus: ὡς καὶ νῦν Αἰγισθος ὑπέρμορον Ἀτρεΐδαο | γῆμ' ἄλοχον μνηστῆν, τὸν δ' ἔκτανε νοστήσαντα, | εἰδὼς αἰπὺν ὀλεθρον. Cf. γ 300 ff. Orestes is declared by Cassandra the avenger of his father's death. Ag. 1280 ἤξει γὰρ ἡμῶν ἄλλος αὖ τιμάορος, | μητροκτόνον φίτυμα, ποινάτωρ πατρός. φυγὰς δ' ἀλήτης τῆσδε γῆς ἀπόξενος | κάτεισιν ἄτας τάσδε θριγκώσων φίλοις' | ὁμώμοται γὰρ ὄρκος ἐκ θεῶν μέγας, | ἄξειν νιν ὑπτίασμα κειμένου πατρός, Cf. γ 306 ff. τῷ δέ οἱ ὀγδοάτῳ κακὸν ἤλυθε δῖος Ὀρέστης | ἄψ' ἀπ' Ἀθηναίων, κατὰ δ' ἔκτανε πατροφονῆα, Ἀιγισθον δολόμητιν, ὃ οἱ πατέρα κλυτὸν ἔκτα, Cf. α 40 ἐκ γὰρ Ὀρέσταιο τίσις ἔσσεται Ἀτρεΐδαο, | ὅπποτ' ἂν ἡβήσῃ τε καὶ ἥς ἰμείρεται αἴης.

Chryseis. Ag. 1438 κείται γυναικὸς τῆσδε λυμαντήριος | Χρυσηΐδων μείλιγμα τῶν ὑπ' Ἰλίου, Cf. A 113 ff. καὶ γὰρ ῥα Κλυταίμνηστρης προβέβουλα, | κουριδίης ἀλόχου, ἐπεὶ οὐ θέν' ἐστι χερείων, οὐ δέμας οὐδὲ φυὴν, οὐτ' ἄρ' φρένας οὔτε τι ἔργα, Cf. A 369. Paley, in his note on the passage, says that the allusion is not to A 369, but to the Cypria.

Other passages that recall the thought of Homeric verses, but are difficult to classify under special subjects, will be enumerated below. In some cases the close parallelism indicates a direct and conscious imitation of the epic passage.

Eum. 625, 626 οὐ γάρ τι ταῦτόν, ἄνδρα γενναῖον θανεῖν | διοσδότοις σκῆπτροισι τιμαλφόμενον, Cf. B 100 ff. ἀνὰ δὲ κρείων Ἀγαμέμνων | ἔσση σκῆπτρον ἔχων, τὸ μὲν Ἥφαιστος κάμε τεύχων | Ἥφαιστος μὲν δῶκε Διὶ Κρονίῳ ἀνακτι, etc.

Prom. 453 κατῶρυγες δ' ἔναιον ὥστ' ἀήσυροι | μύρμηκες, ἄνθρωποι ἐν μυχοῖς ἀνηλίοις. A similar description of the condition of mankind before the gift of fire was received is found in Hom. h. XX 3 ff. οἱ τὸ πάρος περ | ἄντροις ναιετάσκον ἐν οὐρεσιν, ἥτε θῆρες.

Pers. 64 οὐδ' ἐπὶ πᾶσα χθών Ἀσιῆτις | θρέψασα πόθῳ στένεται μαλερῷ | τοκέες δ' ἄλοχοί θ' ἡμερολεγδὸν | τείνοντα χρόνον τρομέονται, Cf. B 136 αἰ δὲ που ἡμέτεραί τ' ἄλοχοι καὶ νήπια τέκνα | εἴατ' ἐνὶ μεγάροις ποτιδέγμεναι.

Pers. 601 ὅταν ὁ δαίμων εὐροῇ πεποιθέναι | τὸν αὐτὸν αἰεὶ δαίμων' οὐριεῖν τυχῆς, Cf. σ 132 οὐ μὲν γάρ ποτέ φησι κακὸν πείσσεσθαι ὅπισσῳ | ὄφρ' ἀρετὴν παρέχωσι θεοὶ καὶ γούνατ' ὀρώρη.

Suppl. 800 801 κυσὶν δ' ἔπειθ' ἔλωρα κάπιχωρίους | ὄρνισι δείπνον οὐκ ἀναινομαι πέλειν, Cf. A 3 ff. πολλὰς δ' ἰφθίμους ψυχὰς Ἀΐδι προΐαψεν | ἡρώων, αὐτοὺς δὲ ἑλώρια τεύχε κύνεσσιν | οἰωνοῖσι τε πᾶσι.

Sept. 1-3 Κάδμου πολίται, χρὴ λέγειν τὰ καίρια | ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως | οἴκα νωμῶν βλέφαρα μὴ κοιμῶν ὕπνῳ, Cf. B 22-25 Εὐδεις, Ἀτρεὺς νιὲ δαΐφρονος ἱπποδάμιοι; | οὐ χρὴ παννύχιον εὐδεῖν βουληφόρον ἄνδρα, | ὃ λαοὶ τ' ἐπιτετράφαται καὶ τόσσα μέμνηεν, ε 270-271 αὐτὰρ ὁ πηδάλιφ ἰθύνετο τεχνήντως | ἡμενος' οὐδέ οἱ ὕπνος ἐπὶ βλεφάροισιν ἔπιπτεν.

Sept. 200–201 μέλει γὰρ ἀνδρὶ, μὴ γυνὴ βουλευέτω | τᾶξωθεν. ἔνδον δ' οὐσα μὴ βλάβῃν τίθει. 230 ff. ἀνδρῶν τάδ' ἐστὶ, σφάγια καὶ χρηστήρια | θεοῖσιν ἔρδειν πολεμίων πειρωμένων· | σὸν δ' αὖ τὸ σιγᾶν καὶ μένειν εἴσω δόμων. These words of Eteocles to the chorus should be compared with what Hector says to Andromache, and Odysseus to Penelope: Z 490 ff. ἀλλ' εἰς οἶκον ἰούσα τὰ σ' αὐτῆς ἔργα κόμιζε, | ἰστόν τ' ἡλακάτην τε, καὶ ἀμφιπόλοισι κέλευε | ἔργον ἐποίχεσθαι· πόλεμος δ' ἀνδρεσσι μελήσει | πᾶσιν, ἐμοὶ δὲ μάλιστα, τοὶ Ἰλίου ἐγγεγάασιν, cf. a 355–359.

Sept. 349–350 βλαχαὶ δ' αἱματόεσσαι | τῶν ἐπιμαστιδίων | ἀρτιβρεφεῖς βρέμονται. This description of the woes of war may be compared with the words of Priam, X 63 ff. καὶ νήπια τέκνα | βαλλόμενα προτὶ γαίῃ ἐν αἰνῇ δηϊοτῇτι.

Ag. 509 ff. ὁ Πυθίος τ' ἀναξ, | τόξοις ἰάπτων μηκέτ' εἰς ἡμάς βέλη· | ἄλις παρὰ Σκάμανδρον ᾔσθ' ἀνάρσιος· | νῦν δ' αὖτε σωτὴρ ἴσθι καὶ παιώνιος, | ἀναξ Ἄπολλον, cf. A 43–53.

Ag. 539 KH. χαίρω· τεθνᾶναι δ' οὐκ ἐτ' ἀντερῶ θεοῖς. XO. ἔρως πατρώας τῆσδε γῆς σ' ἐγύμνασεν. For a similar expression of the desire to die in one's own country, cf. η 224 ἰδόντα με καὶ λίποι αἰὼν | κτῆσιν ἐμὴν, δμῶάς τε καὶ ὑψερέφες μέγα δῶμα.

Ag. 577 “Τροίαν ἐλόντες δήποτ' Ἀργείων στόλος | θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα | δόμοις ἐπασσάλευσαν ἀρχαῖον γάνος.” Compare Hector's boast: H 81 ff. εἰ δέ κ' ἐγὼ τὸν ἔλω, δῶή δέ μοι εὖχος Ἀπόλλων | τεύχεα συλήσας οἴσω προτὶ Ἴλιον ἱρὴν | καὶ κρεμῶ προτὶ νηὸν Ἀπόλλωνος ἐκάτοιο, | τὸν δὲ νέκυν ἐπὶ νῆας εὖσσέλμους ἀποδώσω, | ὅφρα ἐταρχύσωσι καρηκομόωντες Ἀχαιοὶ, | σῆμα τέ οἱ χεύωσιν ἐπὶ πλατεῖ Ἑλλησπόντῳ·

Cho. 238 ὦ τερπνὸν ὄνομα τέσσαρας μοίρας ἔχον ἐμοί. Cf. Andromache's words to Hector: Z 429 Ἔκτορ ἀτὰρ σύ μοι ἔσσι πατὴρ καὶ πότνια μήτηρ | ἡδὲ κασίγνητος, σύ δέ μοι θαλερὸς παρακοίτης.

Cho. 345 ff. εἰ γὰρ ὑπ' Ἰλίου | πρὸς τινος Δυκίων, πάτερ, | δορίτμητος κατηναρίσθης, | λιπὼν ἂν εὐκλειαν ἐν δόμοισιν, | τέκνων τ' ἐν κελεύθοις ἐπιστρεπτόν αἰῶ κτίσας, | πολύχωστον ἂν εἶχες | τάφον διαποντίου γᾶς | δώμασιν εὐφόρητον. Cf. ω 30 ff., Achilles to Agamemnon: ὥς ὄφελος τιμῆς ἀπονήμενος, ἥσπερ ἀνασσες, | δῆμῳ ἔνι Τρώων θάνατον καὶ πότμον ἐπισπεῖν | τῷ κέν τοι τύμβον μὲν ἐποίησαν Παναχαιοὶ, | ἡδὲ κε καὶ σῶ παιδὶ μέγα κλέος ἦρα' ὀπίσσω· A similar thought is expressed by Telemachus in α 236 ff. ἐπεὶ οὐ κε θανόντι περ ὧδ' ἀκαχοίμην, | εἰ μετὰ οἷς ἐτάροισι δάμῃ Τρώων ἐνὶ δῆμῳ, | ἥε φίλων ἐν χερσίν, ἐπεὶ πόλεμον τολύπευσεν. τῷ κέν οἱ τύμβον μὲν ἐποίησαν Παναχαιοὶ, | ἡδὲ κε καὶ σῶ παιδὶ μέγα κλέος ἦρατ' ὀπίσσω.

Eum. 647-8 ἀνδρὸς δ' ἐπειδὴν αἶμ' ἀνασπάσῃ κόνις, | ἅπαξ θανόντος οὐτις  
ἐστ' ἀνάστασις; cf. I 408-409 ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λείσθη |  
οὐθ' ἐλετή, ἐπεὶ ἄρ κεν ἀμείψεται ἔρκος ὀδόντων.

Cho. 593 ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι | καὶ γυναικῶν  
φρεσὶν | τλημόνων παντόλμους | ἔρωτας ἄταισι συννόμους βροτῶν; cf. λ 427  
ὡς οὐκ αἰνότερον καὶ κύντερον ἄλλο γυναικός.

In Cho. 896-9 Clytemnestra says to Orestes: ἐπίσχες, ὦ παῖ·  
τόνδε δ' αἰδεσαι, τέκνον | μαστόν, πρὸς ᾧ σὺ πολλὰ δὴ βρίζων ἄμα | οὐλοισιν  
ἐξήμελξας εὐτραφὲς γάλα. Cf. Hecuba's words to Hector: x 79 ff.  
μήτηρ δ' αὐθ' ἐτέρωθεν ὀδίρετο δακρυχέουσα, | κόλπον ἀνιεμένη, ἐτέρηφι δὲ  
μαζὸν ἀνέσχευ' | καὶ μιν δακρυχέουσ' ἔπεα πτερόεντα προσηύδα. | Ἐκτορ  
τέκνον ἐμόν, τάδε τ' αἶδεο καὶ μ' ἐλέησον | αὐτὴν, εἵποτέ τοι λαθικηδέα μαζὸν  
ἐπέσχον.

#### STYLE.

Resemblances in style between Homer and Aeschylus must of necessity be sought in the special use of phrase and figure, rather than in any more general characteristics of style. If we could compare in detail the style of Aeschylus with that of Sophocles, it might be possible to show wherein the rough-hewn verses of the earlier poet have something of epic simplicity that cannot be found in the smoothly polished style of Sophocles. Here, however, we can do little more than give a detailed comparison of forms of expression that are similar, and mention, by way of introduction, a few narratives and descriptions that are distinctively epic.

Perhaps no passage in Aeschylus is more imbued with epic spirit than the familiar dialogue between Eteocles and the messenger,<sup>1</sup> which describes the seven boastful heroes who with proud standards wait to attack the gates of Thebes, and their mighty antagonists of sturdier strength, and shields of fairer omen, who stand ready to beat them back. We should not, however, overlook the list of leaders, in the opening chorus of the Persae,<sup>2</sup> nor the enumeration of the lands under the sway of Darius,<sup>3</sup> in a later choral song of the play. The epic character of the speeches of the messengers is too well known to need illustration here, and we can pass at once to the enumeration of the epic phrases and figures that have been noted in our study of the tragedies.

<sup>1</sup> Sept. 375-675.

<sup>2</sup> Pers. 20 ff.

<sup>3</sup> Pers. 864 ff.

*Epic Phrases.*

ἄγκαθεν Ag. 1-3 Θεοὺς μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων | φρουρᾶς ἐτείας μῆκος, ἣν κοιμώμενος | στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην. According to Hesychius ἄγκαθεν is used for ἀνέκαθεν, which Franz has admitted into the text. Other commentators think the words are not connected, translate *with head on arms*, and compare the following verses from Homer: κ 80 ὀρθωθείς δ' ἄρ' ἐπ' ἀγκῶνος, κεφαλὴν ἐπαείρας, ξ 494 ἧ καὶ ἐπ' ἀγκῶνος κεφαλὴν σχίθεν εἰπέ τε μῦθον.

ἀγναμπτον νόον Prom. 163 ὁ δ' ἐπικότως αἰ | θέμενος ἀγναμπτον νόον | δάμναται οὐρανίαν | γένναν, cf. Ω 40-41 φ οὐτ' ἄρ φρένες εἰσὶν ἐναίσιμοι οὔτε νόημα | γναμπτόν ἐνὶ στήθεσσι.

ἀγνά in Suppl. 144 is applied to Artemis: ἀγνά Διὸς κόρα, cf. ε 123 ἕως μιν ἐν Ὀρτυγίῃ χρυσόθρονος Ἄρτεμις ἀγνή, cf. Suppl. 1031, Ag. 135.

Αἶδον πύλας Ag. 1291; cf. Ψ 71 πύλας Ἀἶδαο περήσω.

ἄιστον Prom. 909-10 ὃς αὐτὸν ἐκ τυραννίδος | θρόνων τ' αἶστον ἐκβαλεῖ, cf. Ξ 258 καὶ κέ μ' αἶστον ἀπ' αἰθέρος ἔμβαλε πόντῳ, Eum. 565 ὦλετ' ἄκλαυστος αἶστος, cf. α 242 ὦχετ' αἶστος, ἄπυστος.

ἄκοιτά σ' ἄκων Prom. 19. For this repetition of words, which is common in Homer, compare Prom. 29, 37, 92, 192, 276, 762, 921; ε 155 παρ' οὐκ ἐθέλων ἐθελούση, γ 272 τὴν δ' ἐθέλων ἐθέλουσαν ἀνήγαγεν.

ἀκόρεστον αἵχμας Pers. 999; cf. Suppl. 742 μάχης τ' ἀπληστον; Ν 639 μάχης ἀκόρητοι ἔασιν; Μ 335, Υ 2.

ἄλαστε. Wecklein in Pers. 1016 reads μέγ' ἄλαστε Περσῶν for μεγάλα τὰ Περσῶν of M and compares χ 261 Ἐκτορ, μή μοι, ἄλαστε, συνημοσύνας ἀγόρευε.

ἀλόχον Ἀγαμεμνονίαν Ag. 1499; cf. γ 264 Ἀγαμεμνονέην ἀλοχον, Ξ 317, etc.

ἀλμύοντα πόρον Suppl. 844; cf. δ 511 ἀλμυρὸν ὕδωρ.

ἀμαυρός Ag. 546 ὥς πολλ' ἀμαυρᾶς ἐκ φρενός μ' ἀναστένειν, cf. Pers. 114 μελαγχίτων φρήν, and P 83 φρένας ἀμφιμελαίνας.

ἀμφιβαίνω Sept. 175 λυτήριοι τ' ἀμφιβάντες πόλιν, cf. Α 37 ὃς Χρῦσην ἀμφιβέβηκας.

ἀνάλκις. In Ag. 1224 λέοντ' ἀναλκιν ἐν λέχει στρωφόμενον the adjective is applied to Aegisthus; cf. γ 310 μητρός τε στυγερῆς καὶ ἀνάλκιδος Αἰγίσθιοιο.

ἀνα is used for ἀναστήτε in Cho. 962, where Blomfield read ἀνα γε μάν for ἀγαγε μάν of the MSS; cf. Σ 178 ἀλλ' ἀνα, μηδ' ἔτι κείσο.

ἀντία λέξαι Pers. 695, 700, Μ; cf. ο 377 ἀντία δεσπαίνης φάσθαι.

ἀντικρυς Cho. 192; cf. Η 362 ἀντικρὺ δ' ἀπόφημι.

ἄνθος is used of fire in Prom. 7 τὸ σὸν γὰρ ἄνθος, παντέχνου πυρὸς σέλας. The scholiast's comment on this passage is: "καὶ παρὰ τὸ



‘Ομήρου. Αὐτὰρ ἐπεὶ πυρὸς ἄνθος ἀπέπτατο | παύσατο δὲ φλόξ,” a verse not now appearing in the text of Homer, but cited as a *varia lectio* for I 212.

Ἀπίαν βοῦνιν Suppl. 116, 127, 260, 277, Ag. 256; cf. A 270 τηλόθεν ἐξ Ἀπίης γαίης.

ἄπτερος φάτις Ag. 276. This phrase is translated by Paley “tidings not derived from omens,” by Hermann “an unpledged (unconfirmed) report,” and by Sidgwick “an unspoken rumor.” Mr. Sidgwick compares the Homeric verse, which occurs several times in the *Odyssey*, ὥς ἄρ’ ἐφώνησεν, τῇ δ’ ἄπτερος ἐπλετο μῦθος ρ 57, τ 29, φ 386. In the interpretation of this passage Mr. Sidgwick does not agree with the usual translation: “the speech was to her unwinged,” i. e. sank deep in her heart, but noting the fact that in no case is any reply made, and comparing the phrase *ἔπεα πτερόεντα*, he translates: “her word was unwinged,” i. e. unspoken. Even if this interpretation of the phrase in the *Agamemnon* is not accepted, it is important to note the Homeric parallel. It is possible that here we have an instance of an Homeric word whose meaning had become obscure in the time of Aeschylus.<sup>1</sup>

ἄρρηκτος Prom. 6 ἄρρηκτοῖς πέδαις, cf. Suppl. 190 ἄρρηκτον σάκος, N 36 ἀμφὶ δὲ ποσσὶ πέδας ἔβαλε χρυσείας, | ἄρρηκτους, ἀλύτους.

ἄρτια φάσθαι Pers. 700; cf. ἄρτια βάζειν Ξ 92, θ 240.

αὐλή Διὸς Prom. 122; cf. δ 74 Ζηνὸς—αὐλή.

βία Sept. 448, 569, 571, 577, 620, 641, Cho. 656, 893. In these passages βία with a genitive or an adjective is used instead of a proper name; cf. βίη Ἡρακλεΐη A 690, βίη Ἡρακλῆος Σ 117, P 187, etc.

βλέπω Pers. 299 ζῆ τε καὶ φάος βλέπει, Ag. 677 καὶ ζῶντα καὶ βλέποντα μηχαναῖς Διὸς, Ag. 1646 Ὀρέστης ἄρά που βλέπει φάος, cf. δ 540 ἥθελ’ ἐτι ζῶειν καὶ ὄραν φάος ἡελίοιο, A 88 ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο.<sup>2</sup>

γάμος Ag. 745 παρακλίνασ’ ἐπέκρανεν δὲ γάμου | πικρὰς τελευτάς, cf. a 266 πάντες κ’ ὠκύμοροι τε γενοῖατο πικρόγαμοί τε.

γός Suppl. 116 ζῶσα γόοις με τιμῶ. Hermann compares Z 500 αἱ μὲν ἐτι ζῶν γόνον Ἐκτορα φ’ ἐνὶ οἴκῳ.

Διογενεῖς Suppl. 630 θεοὶ Διογενεῖς κλύοι τ’, cf. Sept. 127, 301, 528. Διογενής is used by Aeschylus of gods and of Amphion, by Homer of kings and queens. K 340, β 352.

<sup>1</sup> Cf. λισσάς, p. 50.

<sup>2</sup> Cf. δέρκομαι, p. 43.

δός τίσασθαι Cho. 18 δ Ζεῦ, δός με τίσασθαι μόνον | πατρός, Γ 351 Ζεῦ  
ἄνα, δός τίσασθαι ὃ με πρότερος κάκ' ἔοργεν, | διον Ἀλέξανδρον.

δριμύς—θυμός,<sup>1</sup> Cho. 391, Σ 322 δριμύς χόλος.

ἔδος Prom. 410 ἀγνᾶς Ἀσίας ἔδος νέμονται, Δ 406 Θήβης ἔδος, ν 344  
Ἰθάκης ἔδος.

εἰδώς. Compare the phrase καὶ γὰρ εἰδύιαισιν ἄν | ὑμῖν λέγοιμι  
Prom. 441, with κ 250 εἰδόσι γάρ τοι ταῦτα μετ' Ἀργείοις ἀγορεύεις, cf.  
Prom. 1040, Suppl. 742.

ἐκφάτως Ag. 706. Dindorf translates *ineffabiliter*, Schneidewin  
*palam*, and Paley and others *clara voce*. In support of the last  
translation, κ 246 and ν 308 are cited, where ἐκφάσθαι, "to speak  
with a loud voice," occurs.

ἐξαίρετος Ag. 954. Agamemnon says of Cassandra: αὕτη δέ,  
πολλῶν χρημάτων ἐξαίρετον | ἄνθος, στρατοῦ δώρημ', ἐμοὶ ξυνέσπετο. B 227  
πολλὰι δὲ γυναῖκες | εἰσὶν ἐνὶ κλισίῃς ἐξαίρετοι.

ἐπιβαίνω Suppl. 39 λέκτρων ἐπιβῆναι, cf. I 133 εὐνῆς ἐπιβῆμεναι.

ἐπικεύθω Ag. 800 οὐκ ἐπικεύσω, E 816 τῷ τοι προφρονέως ἐρέω ἔπος οὐδ'  
ἐπικεύσω.

ἐπικλώθω Eum. 335 τοῦτο γὰρ λάχος διανταία | μοῖρ' ἐπέκλωσεν ἐμπέδως  
ἔχειν, α 17, γ 208, etc.

ἐπισπάω Pers. 477 πλῆθος πημάτων ἐπέσπασεν, cf. σ 73 ἐπίσπαστον  
κακὸν ἔξει.

ἐπιτέλλομαι Prom. 100 χρὴ τέρματα τῶνδ' ἐπιτεῖλαι. Compare ἐπιτελ-  
εσθαι Hom. h. III 371 ἡλίοιο νέον ἐπιτελλομένοιο, and Ἰλιάς μικρά,  
λαμπρὴ δ' ἐπέτελλε σελήνῃ. In connection with this word we should  
note ἐπιστολή Prom. 3 and compare ἐπιτέλλω ψ 361, for which  
Cobet wrote ἐπιστέλλω and cited Prom., l. c.<sup>2</sup>

ἐπίστροφον Ag. 397 τὸν δ' ἐπίστροφον τῶνδε | φῶτ' ἄδικον καθαιρεῖ.  
For the rendering "conversant with" compare α 177 ἐπεὶ καὶ κείνος  
ἐπίστροφος ἦν ἀνθρώπων.

ἔργον Suppl. 598 πάρεστι δ' ἔργον ὥς ἔπος | σπεῦσαι τι τῶν ἁ βούλιος  
φέρει φρήν, T 242 αὐτίκ' ἔπειθ' ἄμα μῦθος ἔην, τετέλεστο δὲ ἔργον.

ἔρδω, in the sense *to offer sacrifice*, is found in Sept. 231; cf.  
A 315 ἔρδον δ' Ἀπόλλωνι τελέσσας ἐκατόμβας.

ἔρνος is used in Ag. 1525 and Eum. 661, as in post-Homeric  
Greek, in the meaning *child*, but the idea is present in the  
Homeric simile Σ 56 ὃ δ' ἀνέδραμεν ἔρνεϊ ἴσος.

εὖδω Eum. 141 εὖδεις; ἀνίστω, κάπολακτίσας' ὕπνον, cf. B 23 εὖδεις,  
Ἀτρεὺς νιὲ δαΐφρονος ἱπποδάμοιο;

<sup>1</sup> Cf. Figures, p. 77.

<sup>2</sup> Schulze, Quaestiones Epicae, p. 469.

εὐείμονε, Pers. 181, is found nowhere else in Greek literature. Compare, however, ο 331 ἀλλὰ νέοι, χλαίνας εὖ εἰμένοι ἡδὲ χιτῶνας.

εὐκυκλος Prom. 710 ἐπ' εὐκύκλοις ὄχοις, cf. ζ 58 ἀπήνην | ὑψηλὴν εὐκυκλον.

ἐφίημι in the phrase πάντ' ἐφήσω μόνον Eum. 501 should be compared with ρ 130 ἀμφοτέροισι δὲ τοῖσιν ἀεικέα πότμον ἐφήκεν, cf. Sept. 786.

ἦβας ἄνθος Suppl. 663; cf. N 484 ἔχει ἦβης ἄνθος.

ἡλίβατος Suppl. 350 πέτρας ἡλιβάτοις. In Homer ἡλίβατος is always an epithet of πέτρη; cf. ο 273.

ἥλιος Cho. 985 ἀλλ' ὁ πάντ' ἐποπτεύων τάδε | ἥλιος, Prom. 91 καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ, cf. Γ 277 ἥελιός θ', ὅς πάντ' ἐφορᾷ καὶ πάντ' ἐπακούεις.

θεομήστωρ Pers. 654. Compare the similar phrase H 366 Δαρδανίδης Πρίαμος, θεόφιν μῆστωρ ἀτάλαντος.

θίς Pers. 818 θίνες νεκρῶν, μ 45 πολὺς δ' ἀμφ' ὀστεόφιν θίς, | ἀνδρῶν πυθομένων. The usual meaning of the word in Homer is *shore*; in Herodotus and later writers, *sand-heap*.

θρίξ in the phrase τριχὸς δ' ὄρθιος πλόκαμος ἵσταται Sept. 564 should be compared with Ω 359 ὀρθαὶ δὲ τρίχες ἕσταν.

θυμοβόρος Ag. 103 τὴν θυμοβόρον φρενὶ λύπην, cf. δ 716 τὴν δ' ἄχος ἀμφεχύθη θυμοφθόρον, τ 322-3 τῷ δ' ἄλγιον ὅς κεν ἐκείνων | τοῦτον ἀνιάζῃ θυμοφθόρος.

θυμός in the expression θυμῷ βάλ' Prom. 706 should be compared with α 200-201 ὥς ἐνὶ θυμῷ | ἀθάνάτοι βάλλουσι, τ 495 σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν, ο 566, Ψ 313, etc.

ἴουλος Sept. 534 στείχει δ' ἴουλος ἄρτι διὰ παρηίδων | ὥρας φουούσης, ταρφὺς ἀντέλλουσα θρίξ, λ 319-20 πρὶν σφωῖν ὑπὸ κροτάφοισιν ἰούλους | ἀνθῆσαι πυκάσαι τε γένος εὐανθεῖ λάχνη.

ἰκέσιος Suppl. 346 Ζηνὸς Ἰκεσίου κότος, cf. 616; ν 213 Ζεὺς ἰκετήσιος.

ἰσόθεος φῶς Pers. 80; cf. B 565, Ψ 677, etc.

κακόμαντις Pers. 10; cf. A 106 μάντι κακῶν.

καλύπτω in Pers. 915-917 is used of death: εἴθ' ὄφελε, Ζεῦ, καμὲ μετ' ἀνδρῶν | τῶν οἰχομένων | θανάτου κατὰ μοῖρα καλύψαι, cf. E 659 τὸν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νύξ ἐκάλυψεν, X 361 ὥς ἄρα μιν εἰπόντα τέλος θανάτοιο κάλυψεν, M 116 πρόσθεν γάρ μιν μοῖρα δυσώνυμος ἀμφεκάλυψεν. For the tmesis compare Π 325 κατὰ δὲ σκότος ὅσσε κάλυψεν.

κάμπτω γόνυ occurs in Prom. 32, 396 in the meaning *rest*; cf. H 118, T 72, ε 453.

κάρα in the phrase φίλον κάρα Ag. 905 may be compared with Θ 281 Τεύκρε, φίλη κεφαλή.

κεύθω Prom. 571 δν οὐδὲ κατθανόντα γαῖα κεύθει, Cho. 687 νῦν γὰρ λέβητος χαλκίου πλευρώματα, | σποδὸν κέκευθεν ἀνδρὸς εὖ κεκλαυμένου. Compare the similar use of the word in Ψ 244 εἰσόκεν αὐτὸς ἐγὼν "Αἰδι κεύθωμαι.

κλύζω Ag. 1182 ὥστε κύματος δίκην | κλύζειν. This word is also used of the sea in Homer, Ψ 61, Ξ 392, ι 484, etc.

κνέφας Pers. 357 εἰ μελαίνης νυκτὸς ἵζεται κνέφας. Compare the Homeric phrase A 475 ἐπὶ κνέφας ἦλθεν, γ 329, etc.

κῦδος Pers. 455 ὥς γὰρ θεὸς | ναῶν ἔδωκε κῦδος Ἑλλήσιν μάχης, cf. A 279 φτε Ζεὺς κῦδος ἔδωκεν, Θ 216 ὅτε οἱ Ζεὺς κῦδος ἔδωκεν. Note also the phrase κῦδος ἄροισθε Sept. 316, and compare Δ 95 πᾶσι δέ κε Τρώεσσι χάριν καὶ κῦδος ἄροιο. This parallel was cited by Blomfield, whose interpretation has been adopted by most of the later editors. Wecklein,<sup>1</sup> however, derives ἄροισθε from ἄρνημαι, and renders the thought thus: "προσπορίσατε τοῖς ἐμοῖς πολίταις πολεμικὴν δόξαν." He cites in support of his rendering α 240 φ᾽ παιδὶ μέγα κλέος ἦρατ' ὀπίσσω.

κυνόφρων Cho. 621 ἃ κυνόφρων ὕπνω. With this expression compare Z 344 Δᾶερ ἐμείο, κυνὸς κακομηχάνου, Γ 180 δαῖρ αὐτ' ἐμὸς ἔσκε κυνώπιδος, εἵποτ' ἔην γε, A 159 κυνώπα, λ 424 (of Clytemnestra) ἡ δὲ κυνώπις.

λευκός in Suppl. 24 ὦ πόλις, ὦ γῆ καὶ λευκὸν ὕδωρ may be compared with a similar use of the epithet in Ψ 282 λοέσσας ὕδατι λευκῷ and ε 70 κρήναι—ρέον ὕδατι λευκῷ.

λύω in the phrase νεῖκος ἔλυσεν Suppl. 935 suggests Ξ 205 καὶ σφ' ἄκριτα νεῖκα λύσω.

μαλερός is applied to fire in Cho. 325 πυρὸς μαλερὰ γνάθος, as in I 242 μαλεροῦ πυρὸς, and μαλακός is applied to words in Ag. 95 μαλακαῖς ἀδόλοισι παρηγορίαις, as in Z 337 μαλακοῖς ἐπέεσσιν.

μάστιξ Ag. 642 διπλῇ μάστιγι, τὴν Ἄρης φιλεῖ, Sept. 608 πλῆγεις θεοῦ μάστιγι παγκοῖνφ' ἑδάμη, Prom. 682 μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνωμαι. Similar phrases occur in M 37 Διὸς μάστιγι δαμέντες, and N 812 ἀλλὰ Διὸς μάστιγι κακῇ ἐδάμημεν Ἀχαιοί.

<sup>1</sup> Ἐπὶ ἐπὶ Θήβας, Wecklein, Leipzig, 1891.

μελαγχίτων φρήν Pers. 114; cf. Ag. 546 ἀμαυρᾶς ἐκ φρενός. A similar thought gives rise to the Homeric phrase P 83 φρένας ἀμφιμελαίνας.

μελίγλωσσος Prom. 172 καὶ μ' οὔτι μελιγλώσσοις πειθοῦς | ἐπαιδαίειν θέλει. Compare the Homeric verses A 249 τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέειν αὐδῇ, and Φ 339 μελιχίοις ἐπέεσσιν ἀποτρεπέτω καὶ ἀρειῇ.

μήδομαι. In view of the fact that "Κλυταιμ(ν)ήστρα" has been found to be derived from κλυτός and μήδομαι, it is of interest to note the occurrence of μήδομαι in passages in Homer and Aeschylus that refer to Clytemnestra: Cho. 991 ἦτις δ' ἐπ' ἀνδρὶ τοῦτ' ἐμήσατο στύγος, Ag. 1100 ἰὼ, πόποι, τί ποτε μήδεται; 1102 μέγ' ἐν δόμοισι τοῖσδε μήδεται κακόν, λ 429 οἷον δὴ καὶ κείνη ἐμήσατο ἔργον ἀεικές, λ 422 τὴν κτεῖνε Κλυταιμνήστρη δολόμητις.

μισήτης κυνός, Ag. 1228 vid. κυνόφρων.<sup>1</sup>

νωμάω in Pers. 321 is used in the meaning *viđro*: πολύπονον δόρυ | νωμών, cf. E 594 ἐν παλάμῃσι πελώριον ἔγχος ἐνώμα, Cho. 162 Ἄρης | σχέδιά τ' αὐτόκωπα νωμών βέλη.

ξένιος in the phrase Δία τοι ξένιον μέγαν αἰδοῦμαι Ag. 362 should be compared with N 625 Ζηνός—ξεινίου, ξ 284 Διός—ξεινίου.

οἰστροδίνης Prom. 589, οἰστροδόνης Suppl. 572, οἰστροδόνας Suppl. 17. With these adjectives compare χ 300 τὰς μὲν τ' αἰόλος οἰστρος ἐφορμηθεὶς ἐδόνησεν.

οὐρανομήκης Ag. 92 ἄλλη δ' ἄλλοθεν οὐρανομήκης | λαμπὰς ἀνίσχει, cf. ε 239 ἔλατῃ τ' ἦν οὐρανομήκης. A similar expression occurs in Θ 509 καίωμεν πυρὰ πολλὰ, σέλας δ' εἰς οὐρανὸν ἵκη.

ὀξύ—ἀκούω Suppl. 910 ἀκούετ' ὀξύ, P 256 ὀξύ δ' ἄκουσεν Ὀϊλῆος ταχὺς Λῆας.

ὄρθιον is used adverbially in the sense *aloud*, in Pers. 389 ὄρθιον δ' ἄμα | ἀντηγάλαξε, cf. A 11 ἐνθα στᾶσ' ἤυσε θεὰ μέγα τε δεινὸν τε | ὄρθι'.

πάλλω Cho. 410 πέπαλται δ' αὐτὲ μοι φίλον κέαρ, X 452 στηθεσι πάλλεται ἦτορ ἀνὰ στόμα, 461 παλλομένη κραδίην.

πανάλωτος Ag. 361 μέγα δουλείας γάγγαμον, αἴτης παναλώτου. Compare the similar expression in E 487 ὡς ἀψίσι λίνου ἀλόντε πανάγρου.<sup>2</sup>

παῖδες Ἑλλήνες, Pers. 402, may be compared with the common Homeric phrase νῆας Ἀχαιῶν B 370, etc.

<sup>1</sup> Vid. p. 73.

<sup>2</sup> See Figures, p. 79.

παρειά, Suppl. 70 δάπτω τὰν ἀπαλὰν Νειλοθερῇ παρειάν, is to be compared with Σ 123 ἀμφοτέρῃσιν χερσὶ παρειάων ἀπαλάων | δάκρυ' ὁμορξαμένην, etc.<sup>1</sup>

Πάρις αἰνόλεκτρον Ag. 712; compare Γ 39 Δύσπαρι, εἶδος ἄριστε, and Alcman 40 Αἰνόπαρις.

παρίστημι in the phrase νῦν ὅτε σοι παρέστακεν (μόρος) Sept. 705 should be compared with Π 852 ἀλλὰ τοι ἦδη | ἄγχι παρέστηκεν θάνατος καὶ μοῖρα κραταιή.

πείσα. It is of interest to note that Wecklein in Pers. 28 reads ψυχῆς εὐτλήμονι πείση and supports the reading by υ 23 τῷ δὲ μάλ' ἐν πείση κραδίη μένε τετληνῖα | νωλεμέως.

περίκλυτος. νᾶσοι—περίκλυστοι Pers. 879, Αἴαντος περικλύστα | νᾶσος Pers. 596; cf. H. h. II 3 Δήλοιο περικλύστης.

πλατὺς is applied to the Hellespont in Pers. 874, as in Η 86 ἐπὶ πλατεί Ἑλλησπόντῳ.

πνέω μένος Eum. 840; cf. μένεα πνέοντες Γ 8, etc.

ποιμάνωρ and ποιμανόριον, as applied to king and people in Pers. 241 and 75, should be compared with Β 85 and Ε 513.

πολύδακρυον γόνυ Cho. 449; cf. τ 213 πολυδακρύτοιο γόοιο.

πολυχρύσων ἐδράνων Pers. 3; cf. 9, 45, 53, Η 180, Α 46 πολυχρύσιο Μυκήνης.

πομπή Eum. 1034 ὑπ' ἐδφρονι πομπῇ, Ζ 171 θεῶν ὑπ' ἀμύμονι πομπῇ.

πόντιον ἄλσος Pers. 111; cf. Φ 59 for the use of πόντος for deep sea: πόντος ἄλδς πολιῆς, ὁ πολέας ἀέκοντας ἐρύκει.

πορφυροεῖδης. λίμνη δ' ἔμβαλε πορφυροεῖδ' | τὰν μελανόζυγ' ἄταν Suppl. 529-30. For a similar use of the epithet compare Homer, Σ 16 ὡς δ' ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῷ, Π 391 ἐς δ' ἄλα πορφυρήν μεγάλα στενάχουσι ῥέουσιν, ν 85 πορφύρεον μέγα θύε πολυφλοίσβοιο θαλάσσης, Α 482 ἀμφὶ δὲ κύμα | στεῖρῃ πορφύρεον μεγάλ' ἴαχε νηὶς ἰούσης. The epithet has also been employed by lyric poets. Arion 18 εἰς οἶδμα πορφυροῦν λίμνας ἔριψαν, Alcman 60, καὶ κνώδαλ' ἐν βένθεσι πορφυρέας ἄλδς.

πτερυγῶκής Prom. 286; cf. ὠκύπτερος Ν 62.

ράπτω Ag. 1604 κατὰ δίκαιος τοῦ δὲ τοῦ φόνου ῥαφεύς, π 379 φόνον αἰπὺν ἐράπτομεν, γ 118 κατὰ ῥάπτομεν.

τέλος Sept. 367 νύκτερον· τέλος, 906 θανάτου τέλος, Γ 309, Ε 553, etc. τέλος θανάτοιο.

<sup>1</sup> See Vocabulary, p. 53.

τίθημι Ag. 66 κάμακος θήσων Δαναοῖσιν | Τρωσὶ θ' ὁμοίως. This verse should be compared with B 39 θήσειν γὰρ ἔτ' ἔμελλεν ἐπ' ἀλγέα τε στοναχάς τε | Τρωσὶ τε καὶ Δαναοῖσι διὰ κρατερὰς ὑσμίνας.

ὑγρός Suppl. 259 ὑγρὰς θαλάσσης, cf. δ 458 ὑγρὸν ὕδωρ, A 312 ὑγρὰ κέλευθα.

ὑπερέχω ἀλκάν in the meaning *protect* occurs in Sept. 215 πόλεος ἔν' ὑπερέχοιεν ἀλκάν, cf. Δ 249 ὄφρα ἴδῃτ' αἶ κ' ἔμμιν ὑπέρσχη χεῖρα Κρονίων, Ω 374 ἀλλ' ἔτι τις καὶ ἐμείο θεῶν ὑπερέσχεθε χεῖρα.

φιλοξενώτατος occurs in the fragments of the Prometheus Unbound 206 (H) and may be compared with ζ 121, ν 202 φιλοξενώτατος.

φίλος Cho. 276 τῇ φίλῃ ψυχῇ is cited by Sidgwick as an example of the Homeric use of φίλος, cf. N 73 ἐνὶ στήθεσσι φίλοισιν.

φιλότης Prom. 191 εἰς ἄρθρόν ἐμοὶ καὶ φιλότητα, cf. H 302 ἐν φιλότῃ διέτμαγεν ἄρθμήσαντε, π 427 οἱ δ' ἡμῖν ἄρθμοι ἦσαν, Hom. h. III 524 κατένευσεν ἐπ' ἄρθμῳ καὶ φιλότῃ.

φλοῖσβος is used in Prom. 792 of the sea. Compare Homer, A 34 παρὰ θίνα πολυφλοῖσβοιο θαλάσσης.

φονή. The Homeric phrase ἐν φοναῖς occurs in Ag. 446; cf. K 521 ἄνδρας τ' ἀσπαίροντας ἐν ἀργαλέῃσι φονῇσιν.

φράσσω in Sept. 63 is used "of strengthening a ship's sides or bulwarks against the force of the waves": σὺ δ' ὥστε ναὸς κεδνὸς οἰακοστρόφος | φράξαι πόλισμα, cf. ε 256 φράξε δέ μιν ῥίπεσσι διαμπερές οἰσύνῃσιν | κύματος εἴλαρ ἔμεν.

χέω in the description of the sacrifice of Iphigeneia refers to the flowing of her garments. Ag. 238 κρόκου βαφὰς δ' ἐς πέδον χέουσα | ἔβαλλ', etc., cf. E 734 Ἀθηναίη—πέπλον μὲν κατέχευεν ἑανόν πατρός ἐπ' οὐδαι. χέω φθόγγον Sept. 73 φθόγγον χέουσας, Suppl. 631 εὐκταῖα γένει χεούσας, τ 521 ἦτε θαμὰ τρωπῶσα χεῖι πολυχήα φωνήν.

χλωρός Suppl. 566 χλωρῷ δείματι, cf. H 479 τοὺς δὲ χλωρὸν δέος ἦρει.

ψυχή in the phrase περὶ ψυχῆς Eum. 114–115 should be compared with X 161 ἀλλὰ περὶ ψυχῆς θέον Ἑκτορος.

ὠμόφρων Cho. 421 λύκος γὰρ ὥστ' ὠμόφρων, cf. Sept. 730 ὠμόφρων, Sept. 541 ὠμόσιτος, Π 157 οἱ δὲ λύκοι ὥς | ὠμοφάγοι.

In the following citations an exact verbal parallel between the Aeschylean and the Homeric phrase does not always exist: there is, however, a similarity of expression that deserves notice.

Pers. 430 οὐδ' ἂν εἰ δέκ' ἤματα | στιχηγοροῖην, cf. γ 115 οὐδ' εἰ πεντάετες  
γε καὶ ἐξάετες παραμύμων | ἐξερέοις.

Pers. 502 πρὶν σκεδασθῆναι θεοῦ | ἀκτῖνας ὠρμήθη, cf. Ψ 227 ὄντε μέτα  
κροκόπεπλος ὑπεῖρ ἅλα κίδναται ἡώς.

Pers. 539 διαμυδαλέοις δάκρυσι κόλπους | τέγγουσ', cf. I 570 δεύοντο δὲ  
δάκρυσι κόλποι.

Sept. 459 —τρίτος πάλος | ἐξ ὑπτίου 'πήδησεν εὐχάλκου κράνους, cf.  
Γ 325 Πάριος δὲ θοῶς ἐκ κλῆρος ὄρουσεν. Homer does not use *πηδάω*  
of the lots, but in H 182 has *ἐκθρόσκω* in the same sense. ἐκ δ'  
ἔθορεν κλῆρος κυνέης.

Sept. 88 βοᾷ ὑπὲρ τειχέων | ὁ λεύκασπις ὄρνυται λαός, cf. M 289 τὸ δὲ  
τείχος ὑπερ πᾶν δοῦπος ὀρώρει.

Ag. 745 παρακλίνας' ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς, cf. a 266  
πάντες κ' ὠκύμοροι τε γενοῖατο πικρόγαμοί τε.

Ag. 1537 ἰὼ γᾶ, γᾶ, εἶθε μ' ἐδέξω, Θ 150 τότε μοι χάνοι εὐρεία χθών, etc.

Eum. 69 γραῖαι, παλαιαὶ παῖδες, αἷς οὐ μίγνυται | θεῶν τις, οὐδ' ἄνθρωπος,  
οὐδὲ θῆρ ποτε, η 247 οὐδέ τις αὐτῇ | μίσγεται οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων.

Eum. 756 καὶ τις Ἑλλήνων ἐρεῖ, Z 459 καὶ ποτέ τις εἴησιν ἰδὼν κατὰ  
δάκρυ χέουσας, cf. B 271 ὧδε δὲ τις εἵπεσκεν ἰδὼν ἐς πλησίον ἄλλον.

Ag. 324 καὶ τῶν ἀλόντων καὶ κρατησάντων δίχα | φθογῆς ἀκούειν ἔστι  
συμφορὰς διπλῆς, Θ 64 ἔνθα δ' αἶμ' οἰμωγὴ τε καὶ εὐχολὴ πέλεν ἀνδρῶν |  
ἀλλύντων τε καὶ ὀλλυμένων.

Pers. 447 νῆσός τις ἐστὶ πρόσθε Σαλαμῖνος τόπων, Prom. 846 ἔστιν  
πόλις Κάνωβος. These epic phrases may be compared with μ 59  
ἔνθεν μὲν γὰρ πέτραι, etc.

### *Epic Figures.*

Of the figures of speech that are drawn from nature, those that  
refer to sea, rivers, etc., will be mentioned first.

Cho. 390 πάροιθεν δὲ πρῆφας | δριμύς ἄηται κραδίας | θυμὸς ἔγκοτον  
στύγος. Compare with these verses a somewhat similar expression  
in Φ 386 δίχα δὲ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο, and the following verse  
from the artificial epic of Apollonius Rhodius 3, 688 θυμὸς ἄηται  
περὶ παίδων, etc.

Ag. 899 καὶ γῆν φανείσαν ναυτίλοις παρ' ἐλπίδα, cf. ψ 233 ὥς δ' ὅτ' ἂν  
ἀσπασίος γῇ νηχομένοισι φανήη.

Pers. 424 τοὶ δ' ὥστε θύνουσι ἢ τιν' ἰχθύων βόλον, | ἀγαῖσι κοπῶν  
θραύσμασιν τ' ἐρειπίων | ἔπαιον, ἐρράχιζον, cf. χ 383-386 τοὺς δὲ ἶδεν μῦθλα  
πάντας ἐν αἵματι καὶ κοινήσιν | πεπτεῶτας πολλούς, ὥστ' ἰχθύας, οὐσθ' ἀλιῆς |  
κοῖλον ἐς αἰγιαλὸν πολίης ἔκτοσθε θαλάσσης | δικτύφ' ἐξέρυσαν πολυωπῆ.

Prom. 885 θολεροὶ δὲ λόγοι παίουσ' εἰκῇ | στυγνῆς πρὸς κύμασιν ἄτης,  
P 263-6 ὥς δ' ὅτ' ἐπὶ προχῶσσι διυπετέος ποταμοῖο | βέβρυχεν μέγα κῦμα



ποτὶ ῥόον, ἀμφὶ δὲ τ' ἄκραι | ἡϊόνες βοόωσιν ἐρευγομένης ἀλὸς ἕξω, | τόσσῃ  
ἀρα Τρῶες ἰαχῇ ἴσαν.

Sept. 85 βρέμει δ' ἀμαχέτου δίκαν ὕδατος ὁροτύπου, Δ 452 ff. ὥς δ' ὅτε  
χειμάρροι ποταμοὶ κατ' ὄρεσφι ῥέοντες | ἐς μισγάγκειαν συμβάλλετον ὄβριμον  
ὑδωρ | κρουῶν ἐκ μεγάλων, κοίλης ἔντοσθε χαράδρης· τῶν δέ τε τηλόσε  
δοῦπον ἐν ὄρεσιν ἔκλυε ποιμήν.

Sept. 64 βοᾷ γὰρ κῦμα χερσαῖον στρατοῦ, cf. 80, 112, 1077, Pers. 412 ;  
cf. O 381-5 οἱ δ', ὥστε μέγα κῦμα θαλάσσης εὐρυπόροιο | νηὶς ὑπὲρ τοίχων  
καταβήσεται, ὅππότε' ἐπείγῃ | ἴσ' ἀνέμου, cf. Δ 492 ff., Δ 422 ff.

Pers. 87-88 δόκιμος δ' οὔτις ὑποστὰς μέγαλ' ῥεύματι φωτῶν | ἐχυροῖς  
ἔρκεσιν εἵργειν ἄμαχον κῦμα θαλάσσης, E 87 ff. θύνε γὰρ ἄμ' ἐπιδίον ποταμῷ  
πλήθοντι ἰοικῶς | χειμάρρῳ ὅστ' ὄκα ῥέων ἐκέδασσε γεφύρας· | τὸν δ' οὐτ'  
ἄρ τε γέφυραι ἐργγμένα ἰσχανόωσιν, | οὐτ' ἄρα ἔρκεα ἴσχει ἀλώων ἐριθηλέων, |  
ἔλθοντ' ἐξαπίνης, ὅτ' ἐπιβρίση Διὸς θυμβρος.

In connection with these passages, the Homeric figures applied  
to the sea should be cited.

Prom. 431 βοᾷ δὲ πόντιος κλύδων, cf. ᾤ 394 οὔτε θαλάσσης κῦμα τόσον  
βοᾷ ποτὶ χέρσυν.

The epithet ὠκύπτεροι applied to ships in Suppl. 734 may be  
compared with λ 125, where the oars are called the wings of the  
ship.

Prom. 90 ποντίων τε κυμάτων ἀνήριθμον γέλασμα. Hymn to Ceres 14  
γαῖά τε πᾶσ' ἐγέλασσε καὶ ἄλμυρὸν οἶδμα θαλάσσης, cf. T 362 γέλασσε δὲ  
πᾶσα περὶ χθῶν | χαλκοῦ ὑπὸ στεροπῆς.

Homeric similes that have as the point of comparison birds,  
beasts of prey, bees, etc., occur frequently in the plays of  
Aeschylus. The following examples have been noted.

Pers. 129 σμήνος ὥς ἐκλέλοιπεν μελισσᾶν, B 88 ἥντε ἔθνεα εἰσι μελισσᾶν  
ἀδινᾶν | πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων.

Pers. 207 μεθύστερον δὲ κίρκον εἰσορῶ δρόμῳ, Prom. 857 κίρκοι πελειῶν  
οὐ μακρὰν λειψυμένους, Suppl. 223 ἐσμός ὥς πελειᾶδων | ἕζεσθε, κίρκων τῶν  
ὀμοπτέρων φόβῳ, cf. X 139 ἥντε κίρκος ὄρεσφι, ἐλαφρότατος πετεηνῶν, |  
ῥηϊδίως οἴμησε μετὰ τρήρωνα πελειαν.

Ag. 49 ff. κλάζοντες Ἄρη | τρόπον αἰγυπίων, οἳτ' ἐκπατίοις | ἄλγεσι  
παίδων ὑπατοὶ λεχέων | στροφοδινούνται, π 217-18 κλαῖον δὲ λιγέως, ἀδινώ-  
τερον ἢ τ' οἰωνοί, | φῆναι ἢ αἰγυπιοὶ γαμψώνυχες, οἳσι τε τέκνα | ἀγρόται  
ἐξείλοντο πάρος πετεηνὰ γενέσθαι.

Ag. 112 ff. οἰωνῶν βασιλεὺς βασιλεῦσι νεῶν, ὁ κελαινός, δ τ' ἐξόπιν  
ἀργᾶς | φανέντες ἵκταρ μελάθρων, χερὸς ἐκ δοριπάλτου, | παμπρέπτοις ἐν  
ἔδραισιν | βοσκόμενοι λαγίναν ἐρικυμάδα φέρματι γένναν, | βλαβέντα λοιπῶν  
δρόμων. Compare the simile of the sparrow and her brood, B 308 ff.

Ag. 136 οἶκ' ἄρ' ἐπίφθορος Ἄρτεμις ἄγν', | πτανοῖσιν κυσὶ πατρός, cf. Cho. 255. In φ 251-3 a similar figure is used of Achilles: Πηλείδης δ' ἀπόρουσεν ὅσον τ' ἐπὶ δουρὸς ἐρώῃ | αἰετοῦ οἶματ' ἔχων μέλανος, τοῦ θηρητῆρος, | ὅσθ' ἄμα κάρτιστός τε καὶ ὄκιστος πετεηνῶν.

Sept. 381 compares Tydeus to a snake: Τυδεὺς δὲ μαργῶν καὶ μάχης λελιμμένος | μεσημβριναῖς κλαγγαῖσιν ὡς δράκων βοᾷ· cf. X 93-95.

Eum. 111 ὁ δ' ἐξάλυξας οἴχεται νεβροῦ δίκην. Lechner<sup>1</sup> compares Δ 243, φ 29, X 1, but it should be noticed that the expression in Homer implies fear.

Ag. 827 ὑπερθορῶν δὲ πύργον ὠμηστής λέων | ἄδην ἔλειξεν αἵματος τυρανικοῦ, cf. E 161 ὡς δὲ λέων ἐν βουσί θορῶν ἐξ αὐχένα ἄξῃ, K 485 ὡς δὲ λέων μῆλοισιν ἀσημάντοισιν ἐπελθὼν, | αἵγῃσιν ἢ οἴεσσι, κακὰ φρονέων ἐνορούση, etc.

Cho. 937 ἔμολε δ' εἰς δόμον τὸν Ἀγαμέμνονος | διπλοῦς λέων, διπλοῦς Ἄρης, cf. Ag. 1258-60, Sept. 53, Soph. El. 301, and K 297 βάν ρ' ἴμεν ὥστε λείοντε δύο διὰ νύκτα μέλαιναν.

Sept. 392-3 βοᾷ παρ' ὄχθαις ποταμίαις μάχης ἐρῶν, | ἵππος χαλινῶν ὡς κατασθμαίνων μένει, cf. Z 506-511, O 263-270.

Suppl. 60 δοξάσει τις ἀκούειν ὅπα τὰς Τηρείας | μῆτιδος οἰκτρὰς ἀλόχου | κερκηλάτου τ' ἀηδόνας, cf. Ag. 1144, τ 518 ff. ὡς δ' ὅτε Πανθαρέου κούρη, χλωρῆς Ἀηδῶν | καλὸν αἰείδησιν ἔαρος νέον ἱσταμένοιο, | δεινῶν ἐν πετάλοισι καθεζομένη πυκνοῖσιν, | ἥτε θαμὰ τρωπῶσα χεῖρ πολυχηέα φωνήν, etc.

Cho. 250 οὐ γὰρ ἐντελής | θήραν πατρῶαν προσφέρειν σκηνήμασιν, cf. M 219 ff.<sup>2</sup>

Ag. 360 μήτ' οὖν νεαρῶν τιν' ὑπερτέλεσαι μέγα δουλείας γάγγαμον, ἄτης παραλότου, cf. E 487 μή πως, ὡς ἀψίσι λίνου ἀλόντε πανάγρου.<sup>3</sup>

A few figures in which the night, the dew and the snow are employed for comparison, the familiar figure of the balance, and several figures drawn from the life of the soldier and the farmer remain to be cited.

Sept. 403 εἰ γὰρ θανόντι νύξ ἐπ' ὀφθαλμοῖς πέσοι, cf. Δ 461 τὸν δὲ σκότος ὅσσε κάλυψεν, E 310 ἀμφὶ δὲ ὅσσε κελαινὴ νύξ ἐκάλυψεν.

Ag. 140-141 τόσσον περ εὐφρων ἂ καλὰ | δρόσοισι λεπτοῖς μαλερῶν λεόντων | πάντων τ' ἀγρονόμων φιλομάστοις, cf. ι 221-222 χωρὶς μὲν πρόγονοι, χωρὶς δὲ μέτασσαι, | χωρὶς δ' αὖθ' ἔρσαι.

Sept. 212 νιφάδος | ὅτ' ὀλοᾷς νιφομένης βρόμος ἐν πύλαις, M 154-156 οἱ δ' ἄρα χερμαδίοισιν εὐδημάτων ἀπὸ πύργων | βάλλον, . . . νιφάδες ὡς πίπτον ἔραζε.

<sup>1</sup> Lechner, De Aesch. Studio Homérico, p. 22.

<sup>2</sup> Schmidt, L., Ueber die epischen Reminiscenzen bei Aeschylus, p. 42.

<sup>3</sup> See Phrases, p. 74.

